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J. PAUL GETTY MUSEUM



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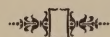


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*South Façade of the American Wing,
Metropolitan Museum of Art*

(By Courtesy of the Metropolitan Museum of Art)

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CONTRIBUTORS

MEURIC ROGERS was formerly a member of the staff of the Metropolitan Museum, and is now professor of Fine Arts at Smith College. He began his study of the new American Wing before it was opened to the public, and by training and knowledge of American arts is peculiarly equipped to estimate the value of the new wing. Mr. Rogers is a frequent contributor to the magazines.

AMOS DOOLITTLE is credited with the engraving of the first regular historical print ever published in America. Born in 1754, he volunteered in the Revolutionary War. His print "The Battle of Lexington" had a wide sale in revolutionary days. The Prodigal Son series was published, printed and offered for sale by the firm of Shelton and Kensett in Doolittle's native town of Cheshire, Connecticut, in October, 1814. Amos Doolittle's success with this series led to his successful career as an illustrator-engraver for the American

edition of Brown's Family Bible. He also had many scenes from American history, and passed away in 1832.

LLOYD GOODRICH is known to regular readers of THE ARTS for his arresting studies of American artists. He has written sympathetically of William Morris Hunt, Winslow Homer and others.

DUDLEY POORE is widely read as a poet as well as an interpreter of painting. He is a frequent contributor to THE ARTS.

A. R. POWYS has just returned to London, where he is secretary of the Society for the Protection of Ancient Buildings and architectural critic of the London *Mercury*.

GAI SABER attempts to summarize in few words significant events in continental arts, letters and personalities.



NUDE
Courtesy of the Whitney Studio

CECIL HOWARD

THE ARTS

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FEBRUARY, 1925

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THE idea that crude force is, or should be the essential note in American art has been cultivated in the minds of a number of Americans by foreign commentators. The artists usually cited to illustrate this theory are Winslow Homer and Walt Whitman. With this slight evidence to bear them out some of our romantic critics condemn works which are essentially American in spirit, because they fail to discover in them what they have decided for themselves is the one American essential, namely, crude force. But if we try to recognize the actual character of our art instead of promulgating a theory which has little enough basis in fact, what we shall find in it may lead us to other conclusions. Refinement, or if this word is too vague, delicate discrimination, and the absence of ebullient material ornament, seem to be characteristics in American art, rather than unharnessed vitality.

In the prevailing fashion of belying the Puritan spirit as antagonistic to the aesthetic spirit, there has grown up the desire to prove that fineness and weakness are synonymous. On the contrary, fineness is a strength, and whereas many writers suggest that in our early crafts the lack of rich and handsome effects denotes a provincial inability or limitation, it seems to me that no understanding of the deeper qualities in American Art can be reached without the realization that our early crafts express, in their unconscious delicate discrimination, a positive spirit. Delicate discrimination may be either unconscious, as when it was employed by artists developed in a Pilgrim and ascetic community, or it may be the result of the conscious effort of the eclectic.

To draw a romantic picture of the United States, to cite innumerable examples of the pioneers' successful combats with natural forces, and then to deduce that art produced in America in order to be fundamentally American must in obvious fashion express the conflicts in the pioneer's and engineer's conquest of the country, is to overlook the source and the development of our art. It would be splendid, no doubt, if painting and sculpture created by native Americans stirred the imagination of the foreign or American beholder in the same way as do the stories of the pioneers, but no production of art can be given its character by a theory, and declarations as to what its real character should be will not make it other than it is. Art will come up white or pink, according to its nature.

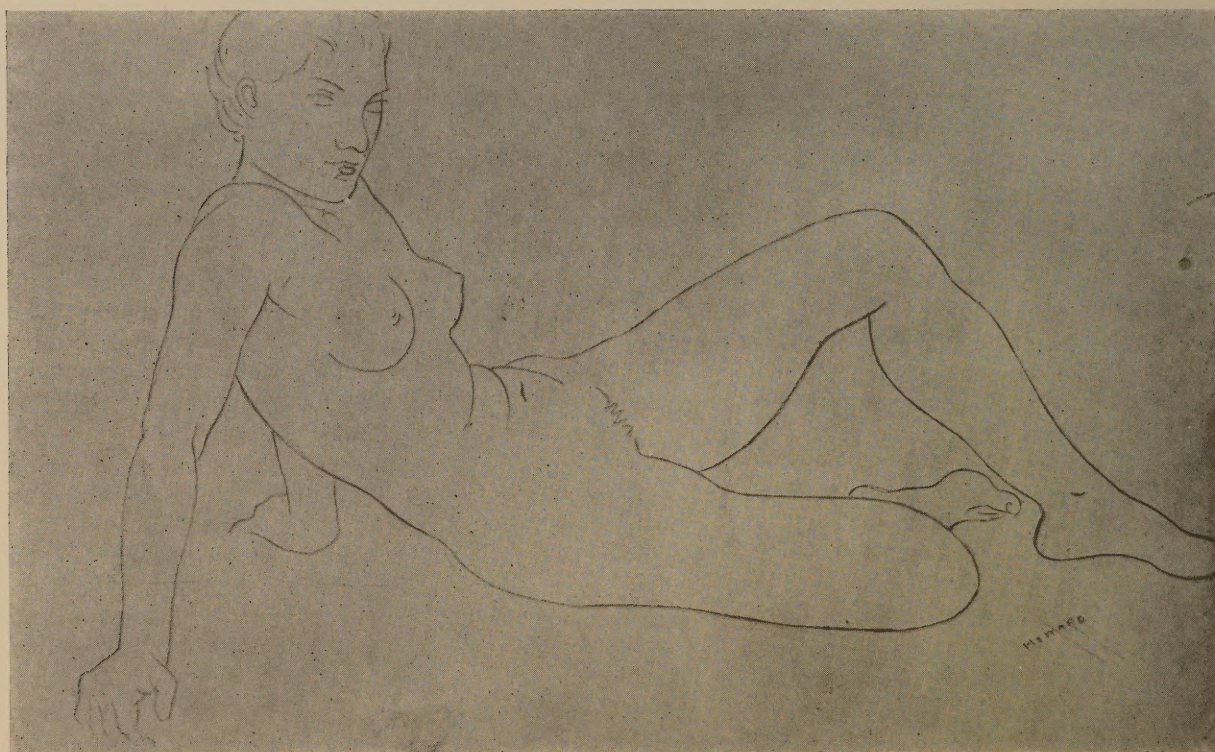
When American art is attacked on the ground that it has not developed in proportion to the material development of the country, the most usual defense is that this is a young land, that we have not been so very many years removed from the pioneer epoch, and that for the greatness of American art we must wait until the future, when more of the energetic minds of the country turn to the creation of painting, sculpture and architecture. This defense is not altogether sound, since many other countries in the past have produced great art in a period of time shorter in extent than the time since a more or less settled civilization began in this country.

Greece, like Italy and other countries which have produced art of the very first order, was smaller than one of our small states. We spread over a tremendous amount of territory which has only begun to have connecting links in the last half century, and the mixture of races represented by our body of citizens is still an unamalgamated mass. What will eventually come as a consistent art expression of this great body of people will inevitably come; it cannot be forced. Perhaps it is safe to predict that its art will not achieve its greatest possibilities until we cease to be, as we are now, too ready to accept the position of a pupil of Europe. That there is in American art today a positive spirit of

choice and fastidious quality can, I believe, be absolutely proved. This we inherit quite properly from our forefathers who came to this country from Europe and who, in their architecture and their crafts and their painting, gave forth a positive expression of their belief in freedom, fineness, antipathy to luxury, independence and honesty.

They did however come from Europe and that which they created in America indicates to how great an extent they were representatives of a civilization which was far advanced beyond the days of hand to hand contacts with nature and the elements. This goes to prove that the beginnings of American art were not inspired by the first battles with the Indians, but by memories of what had been left behind in Europe, and when romantic foreigners, or when foreigners take the romantic view of America and think first of our battles with the Indians, of our pathfinders, of our engineers pushing forward across undiscovered rivers and unmapped mountains, and wonder why American art is not primarily an expression of this life, they are either ignorant of our real beginnings or blind to our real traditions. Remembering what our traditions actually are, it may be difficult to realize why we have not produced works of art of ultimate power, but it is not difficult to understand the prevailing note of sensitive discrimination and idealism which characterize American art. We can discover this quality easily in our earliest furniture and paintings and it only becomes created when we attempt to impose characteristics upon our art which do not inherently belong to it.

FORBES WATSON.



DRAWING
Courtesy of the Whitney Studio

CECIL HOWARD

THE AMERICAN WING AT THE METROPOLITAN MUSEUM

By MEYRIC ROGERS

[Illustrations by Courtesy of the Metropolitan Museum of Art]

I

INTRODUCTION

THE opening of the new wing of American Decorative Art at the Metropolitan Museum is an event of epoch making importance in what may be called official art circles. For a generation or more, there has been growing a by no means silent demand that the great museums make more than casual provision for the acquisition and display of not merely American painting present and past, but of those crafts which, in many respects, mark the highest level of native artistic achievement. Public criticism—by public of course one means that small section of the general public who are interested—has often been leveled at the authorities with rather ill-judged asperity in this respect, since the means to make such collections and such a display involve not only effort and funds but time.

Of these the last factor is certainly of definite importance. Any assemblage worthy of permanent housing in what amounts to a national treasure house cannot be summoned together overnight by even the most productive Aladdin's lamp; and when one considers that three decades ago, interest in American decorative art was confined to a few prophetic souls crying in the wilderness, what has been accomplished is no less than astounding. Given fair means, a private collector can hope to acquire his heart's desire in a lifetime. Institutions move perforce more slowly, for by nature they are Argus eyed and cannot look in one direction only. That this defect—though, exasperating to the thoughtless—has not meant stagnation is now wonderfully apparent. What seems magical in its completeness is the result of years of slow hoarding heartened now and then by windfalls or acquisitions like the Bolles and Palmer collections, and the public spirited zeal of many private collectors whose names will be found on the Museum's roll of honor. The American public's debt of gratitude to the Metropolitan is enormously increased by this new national service. But this debt is due not only to those whose generosity has provided the funds and material, but also in large measure to those whose scholarship, taste and unremitting labor have utilized these to the best advantage. The prob-

lems of museum installation are often unrealized by the public. Their admirable solution in this case is largely due to Charles O. Cornelius of the Department of Decorative Arts and other members of the staff whose skill and zeal have made the wing what it is.

This introductory apologia may seem out of place in view of what is apparent to all; but human nature is all too apt to take the best for granted after the first huzzahs are over, wonder why in thunder it hadn't been done before and presently develop some heat when the next rocket is not immediately forthcoming.

Now that what the flippant call the cult of the American Antique has been provided with a worthy official temple, and kitchen tables in deal are bringing the price of genuine green upholstered mahogany, it is rather astounding to remember that not only these kitchen tables but even our proudest eighteenth century mansions were despised and rejected of men within the memory of those now living. Certainly it is quite credible that the late General Sherman felt no compunction outside that natural to humanity in destroying or allowing to be destroyed quantities of beautiful Southern architecture. Those rioting in the splendors of the jig saw felt, no doubt, as little inclined to cherish the "barbarities" of their predecessors as Jefferson felt called upon to admire the taste of the early eighteenth century. Disregard of the past is often regarded as a symptom of artistic virility. May this give us pause!

Strangely enough the Civil War itself may really be credited with beginning the change of heart, though one of the first steps had been taken in 1859 by the national purchase of Mount Vernon. Enthusiasm over a nation saved to itself begat renewed interest in its beginnings. The prevalent romantic sentiment, ever flourishing luxuriantly on the manure of rank commercialism, promptly drew a halo around every visible reminder of the Declaration of Independence. Providence was kind. Had Washington and his contemporaries lived among the chewing-gum wonders popular under Grant, they likewise would have been sanctified. By good fortune sentiment dragged treasure and not merely old shoes out of oblivion.

The steps by which "Colonial" architecture was rehabilitated are well brought out in Fiske Kimball's scholarly and clarifying work¹ which shows that little was actually accomplished save in a half hearted fashion till the end of the century—marked by the appearance of Ware's "Georgian Period" in 1899-1902.

It took somewhat longer for specimens of early handicraft to emerge from the limbo of historical curiosities, and it is fair to say that previous to the last two decades, it was associative interest rather than æsthetic merit which made such of value to the collector. Pieces of silverware, of furniture, of pottery, et cetera were guarded or resurrected from attics because of supposed connection with some national hero or ancestor of Revolutionary times.

Imbued with sentiment rather than knowledge or æsthetic zeal, questions of period and quality were hopelessly confused or entirely ignored. Though the evil effects of this point of view are still very largely apparent, it must also be remembered that had it not been for such borrowed glory an enormous quantity of fine works of art would have disappeared from view. It was also largely in this spirit that most of the local historical museums and "Preservation" societies were initiated which in their turn have formed the basis upon which a sane estimate of our craft heritage has been attained.

During the last quarter of the nineteenth century with the ever increasing prosperity of the country, European travel became a matter of course among the upper reaches of our middle class. Increasing opportunities of observation and experience were rapidly breaking down the barriers of provincial self contact in art matters and raising the standard of taste. Finding that many objects closely resembling those stored away in attics at home were held in high esteem abroad, it was only a step to the realization that the chair used by Washington was worthy in its own right.

At first with scanty logic everything of a style previous to the romantic revival of the thirties was cast into the Colonial grab bag. That such miscellaneous company did not get along well together was soon apparent and a search for some means of regrouping was implied. In this the pioneer work was Dr. Lyon's "Colonial Furniture of New England," published in 1891, followed in 1900 by Miss Singleton's "The Furniture of our Forefathers," and in 1913 by L. V. Lockwood's "Colonial Furniture in America." A further stimulus was given

by the Hudson-Fulton celebration in 1909, the exhibition at the Metropolitan at that time marking the beginning of the Museum's activity in this direction.

From this time on the interest of the collector spread forward and backward from the Revolutionary mean; till today nothing has been left unsung from the vagaries of the thirties and forties to the practical, home-made joinery of the backwoods farm. Collectors scramble madly for junk heap resurrections. Prices soar and dealers rejoice. Only a small number seem able to subdue the fever which apparently destroys all powers of discrimination and standards of taste.

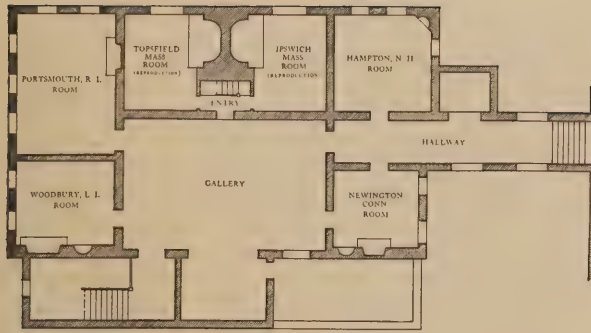
This disease is, however, not the same as that which blinded the sixties. It is a product of the reverse order—of too many facts and too little imagination—the astigmatism of specialization which tends with fatal precision to encourage specimen gathering for its own sake. This point of view has little or nothing to do with the real merit of the objects involved. A specious value is given to rarity. The blight of commercialism enters and the various manias for assembling gim-cracks are encouraged and licensed by authority.

In matters æsthetic as in any other the products of humanity are never wholly bad or wholly good. The general average of our Colonial and early Republican periods is undoubtedly high but especially in the early XIXth century a great many things were made often quantitatively, which from an artistic standpoint are absolutely worthless. Under the conditions outlined above, often aided and abetted by an out and out culture—history viewpoint, this valueless material is lumped with the good and passes muster as being of permanent worth.

This distortion of perception is in fact a great menace to real enjoyment and appreciation of our legacy of craftsmanship and good taste. Indeed, if in the future we may hope for high standards of accomplishment based on that of the past, our estimate of that past must be on a sound foundation.

This brings us to a realization of the extremely important part this new section of the Metropolitan should play in the field of national art. Almost without exception the small "Colonial" museums which have sprung up under local auspices along the Atlantic seaboard have been fashioned after a sentimental or culture-history point of view. Largely on this account and also for lack of resources, the real significance of the material has not been brought into relief. This significance lies in the evolution of a series of successive design ideas which, as the na-

¹ *Domestic Architecture of the American Colonies and of the Early Republic*, by Fiske Kimball. N. Y. 1922, Chas. Scribner's Sons.



PLAN OF THE THIRD FLOOR
FIGURE 2

tional life developed expressed themselves in forms less directly dependent upon European precedent.

The setting of a sane standard of discrimination must involve a recognition of the dominant importance of these design ideas.

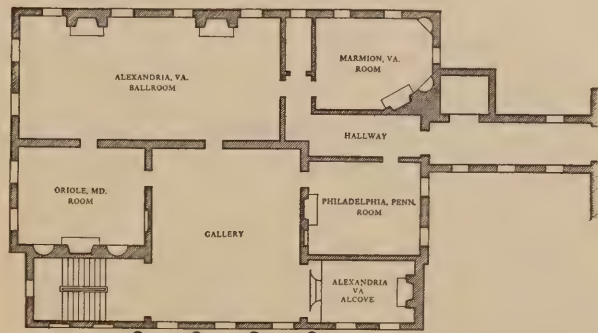
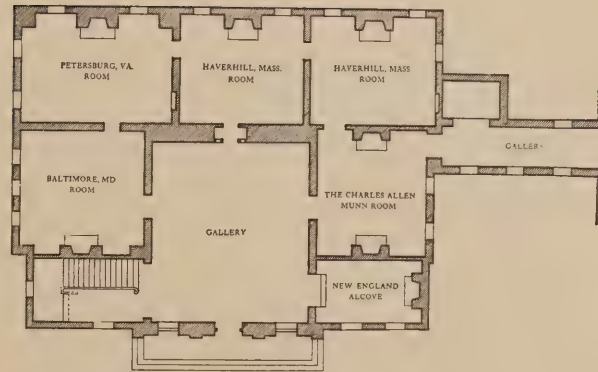
By and large the museum authorities have recognized this necessity and expressed it in the arrangement of their rooms and galleries. Historical accuracy has been given, but one feels throughout the just dominance of æsthetic principle which in the main results in a truer historical picture than mere archæology can attain unaided.

II

ON THE WING ITSELF

As may be seen in the accompanying diagrams (Fig. 2) the rooms and collections have been arranged on three floors corresponding with the three main period divisions. The wing is entered on the third floor by a passage from the second floor of the Pierpont Morgan wing.

This third floor is devoted to the first phase of Colonial art in which the traditions of Elizabethan and Jacobean England were carried on by craftsmen either trained in the Mother Country or in the workshops of men so trained. These traditions were essentially of medieval origin which even in early seventeenth century England were but slightly and superficially affected by the tide of renaissance ideas flowing from Italy via the Rhineland. It is safe to say that, throughout the major part of the first epoch of settlement, the life of the English middle class from which the first settlers came was still definitely of a late medieval character. Recent researches have shown in what an astonishingly short time the permanent colonies established this life on the shores of New England, rearing frame and brick houses with all their fitments in place of shelters of wattle and daub, and so transplanting to this coun-



FIRST AND SECOND FLOORS

try not only the life, but the crafts of Tudor England. By about the second half of this first period which may be dated roughly between 1630 and 1725 the effect of Dutch and Flemish influences upon English art becomes apparent in the colonies. These influences are in a way more sharply marked in this country owing to the immediacy of the Dutch colony of the New Netherlands which in the first years of its existence brought the life of the Low Countries directly to these shores.

These elements representing medieval and northern renaissance traditions were projected into the eighteenth century, but were speedily modified by the prevailing taste for those forms of parogue design known as the "rococo." Originating or rather attaining their supreme development in early eighteenth century France, these "rococo" forms profoundly affected all European decorative art and in consequence, mainly through English and Dutch translation, that of the then prospering American colonies. The tangible evidence of the reaction of the American craftsman to this influence is shown on the second floor, which represents, roughly, the period of 1725 to 1790.

In the third period that of 1790 to 1825, illustrated on the ground floor, we find the rococo influences overcome by two interlocking factors: first,

the rediscovery of classic forms by archæological research, which profoundly affected the decorative art of Western Europe; second, political independence and national consciousness. The interrelation of these two factors is a long story but in the main the spirit of the times was imbued with the idea of the similarity between political freedom in Republican Rome and the liberties of the new Republic of the United States. The forms of the preceding period, associated with the idea of political servitude, were speedily abandoned except in the most outlying districts. Though the models for the new style were furnished by English and French designers, their American rendering shows not only a natural provincialism, but a translation, in many instances, into forms peculiarly adapted to the conditions of American life, and to what may be called American taste.

Rather than attempt to give a complete account of the various rooms and their contents in this limited space, the writer will try to follow the emergence of this character—not an always visible trail. Those who wish to get further details of historic background, of evolution of style, and a more complete discussion of the collections, can find



REPRODUCTION OF "OLD SHIP"
MEETING HOUSE—
HINGHAM, MASS. FIGURE 3



TURNT CHAIRS OF "CARVER"
AND "BREWSTER" TYPES
FIGURE 4

them in Professor Kimball's work mentioned on page 62 and in the admirable "Handbook of the American Wing Opening Exhibition," by C. O. Cornelius and R. T. N. Halsey, to whose admirable work the present state of the wing is largely due.¹

The corridor leading to the main gallery of the third floor has been treated in the usual seventeenth century manner—plastered walls, projecting oak beams and posts, all white-washed. The windows are leaded glass casements in triple grouping with only the centre panel opening, following an authentic model found in the old Brown house in Watertown, Massachusetts. In this setting are several examples of the chest with one or two drawers, the second stage in the evolution of the chest of drawers from the medieval chest. These are very simple both in construction and decoration, the latter consisting mainly of semi-conventionalized foliate motives on a slightly incised background. One of the examples shows the use of the applied split turnings typical of Jacobean design. With these are exhibited simple turned chairs of the rush seated, ladder back variety, such as were probably in general use from late medieval times.

It is, however, in the main gallery of this floor (Fig. 3) that we have the most striking evidence of the late Gothic spirit of our early crafts. The timber roof with its king post truss was constructed after the design of that in the "Old Ship" Meeting House at Hingham, Mass., built in 1681—a humble colonial descendant of the mighty roofs of Westminster and Eltham. The gable lighting is a concession to necessity and follows English precedent instead of the dormer construction common in the colonies. In the center of the gallery is a pine and oak trestle table, a simple colonial version of

¹ The writer here wishes to acknowledge his indebtedness to both these works for the majority of the facts in this article.

the late medieval "board" which may have been used as a Communion table. The so-called "Carver" and "Brewster" chair of which several are on exhibition is another link with the middle ages, the heavy ring turning of the posts and spindles appearing in the Elizabethan "Byzantine" chair which is as ancient in type as its name indicates. Along the walls are a number of specimens of the court or press cupboard (Fig. 5) a two-story affair with the upper portion slightly recessed between turned balusters. These with the various types of chest (Fig. 6) show the early attainment, at least in the larger communities, of a degree of comfort not far from that left behind in England, the designs used closely following those in vogue there in rural districts.

In an alcove off the main gallery are some pieces of early painted furniture, their simple decorations in black, red and yellow being derived in all probability from Dutch or German sources, though it is to be noted that the majority of the furniture of this period was doubtless originally embellished with paint, in one or two colors.

Important as the woodwork and furniture of these early times are, they did not monopolize its entire artistic activity. Silversmiths had early established themselves in the colonies and by the end of the seventeenth century their products (Figs. 7-13) attained a very high degree of excellence. Numerous pieces of church silver, an inkstand made by John Cony (1655-1722) a native Bostonian and a fine bowl made by a New York maker shown in this gallery bear witness to this. In purity of line and restraint of form they are equal to the best English work and perhaps offer the first indication of a fine sensitiveness to line and proportion which is characteristic of the best early American handicraft.



OAK CHEST
FIGURE 6



OAK COURT CUPBOARD
FIGURE 5

In textiles little save the crude form of embroidery known as "Turkey work" seems to have been accomplished, the energies of the housewife to whom such work would fall being taken up with supplying the necessary homespun. The more prosperous houses at the turn of the century were undoubtedly equipped with printed India cottons or richer woolens and damasks for hangings and covers since "glazed chince" was advertised in the Boston papers as early as 1712, 'calicoes,' 'blew Linnen keutins,' 'India chints,' and 'says and serges,' the preceding year."

Ceramics were also imported but most of the service not given by pewter and silver was rendered by wooden trenchers and bowls much as in contemporary England. A few of these humble pieces are shown on this floor. English slipware was, however, imported, and a fair quantity of Delft and oriental porcelain found its way to these shores by the early part of the eighteenth century.

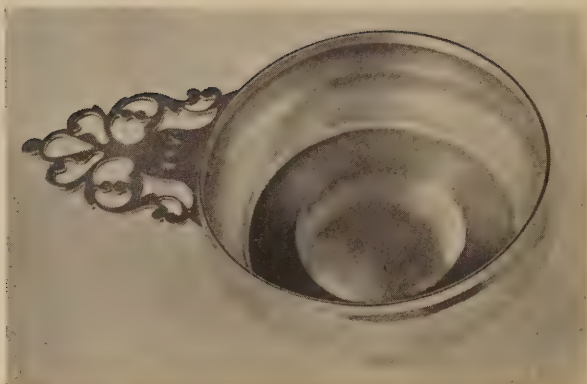
The puritan traditions of New England seem to have delayed the appearance of the portrait painter till well into the eighteenth century, though a portrait of Jan Strycker by his brother Jacobus Gerritsen Strycker dated 1655 and exhibited in this gallery evidences his early appearance in New Amsterdam. This portrait, clearly in the manner of the seventeenth century Dutch masters, is also superior in performance to that of its neighbor—Nathaniel Byfield, an eminent Rhode Islander, painted about 1730 by Jonathan Smibert. Jonathan Smibert, who apparently spared his sitter little, was an Englishman who found Boston a favorable field for his sec-



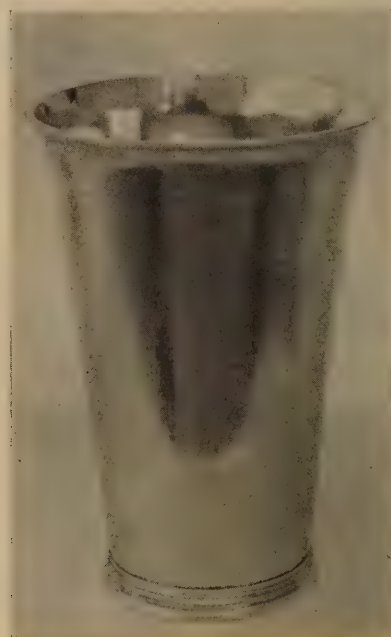
CHOCOLATE POT
EDWARD WINSLOW
FIGURE 10



TANKARD
GARRET ONCLEBAGH
FIGURE 11



PORRINGER PAUL REVERE, SR.
FIGURE 12



BEAKER
FIGURE 13



THE IPSWICH "PARLOR"

FIGURE 15

ond rate talent. The woodenness of early native portraits doubtless owes much to the quality of instruction a man of such ability could offer. There is, however, little question of his sincerity which, after all, is a more valuable heritage than facility.

In connection with this main gallery which serves as a general introduction to the period are six rooms each illustrating a definite phase and furnished in such a way as to give the clearest possible idea of actual living conditions.

We now know that the "log cabin" as applied to the early settlements is a myth and that the first crude shelters or wigwams of wattle and clay daub served only temporarily, speedily disappearing before substantial—if small and simple—"framed" dwellings.¹ These in many cases assumed fairly ample proportions by the second half of the seven-

teenth century, and were found sufficiently comfortable to be preserved in their essentials to the present day. The Capen house in Topsfield, Mass. (c. 1683) and the Hart house in Ipswich (c. 1640) are cases in point, and a room from each of them has been reproduced by the museum. They illustrate respectively a typical early New England kitchen and parlor in their customary positions on either side of a great central chimney in front of which is just enough room for a small entry and a narrow steep stairs to the attic or second floor.

In both of these rooms their character is mainly due to the proportions and the frank display of the heavy structural posts and beams. In the Ipswich "parlor" (Fig. 15) the moulded joints of the vertical sheathing and the careful chamfer on the summer beam indicate a definite attempt at decorative effect still more emphasized by the billeted moulding running over the fireplace and along the top of the

¹ See Kimball, or Isham & Brown "Early Rhode Island Houses," "Early Connecticut Houses."



ROOM FROM HAMPTON, N. H.
FIGURE 17

sheathing. This moulding according to traces on the original has been colored red and black and is especially interesting as showing the continuation of Tudor forms. In both rooms the placing of the casements on the north instead of the south side and the omission of the "sanded" floor are necessary concessions to museum installation.

In the "kitchen" are fine examples of the usual chest and cupboard, a charming old cradle and the seat-chest or settle with its high back to protect from very prevalent draughts. A table and stool or two with perhaps one chair would complete the usual equipment, chairs still being somewhat of a rarity and regarded as seats of honor. In the wide fireplace we find the usual cauldron suspended from an ash sapling set in the chimney in lieu of the later crane, and the bakeoven built into the masonry.

The furnishings of the parlor are essentially similar though a map hung on the wall; a cover on



EMBROIDERED LINEN
BEDSPREAD
FIGURE 18 MARY BREED (1770)



ROOM FROM NEWINGTON, CONN.

FIGURE 19

the center table and court cupboard, and a very fine wainscot chair which give a somewhat less workaday note. This chair deserves special mention, since it was made during the months-long voyage of the ship *Anne* from England in 1623 and serves as material evidence of the early arrival of skilled workmen on these shores.

From these representatives of the seventeenth century with its lingering medievalisms we find the transitions to the next phase somewhat abrupt. "The museum's earliest 'old room' is a bed-chamber, removed many years ago from an old house in Hampton, N. H., the fourth earliest settlement in New England." This room (Fig. 17) was probably built into an earlier structure some time during the first quarter of the eighteenth century and is chiefly remarkable in having the ceiling as well as the walls panelled in pine. The design of this panelling though very simple shows very strongly the influence of the post-renaissance forms of con-

tinental Europe with which the name of Queen Anne is associated in England. These appear in the division of the wall vertically into long and short panels, the rail between making a continuous dado line, the form of the panels themselves with their beveled edges, and the rudimentary pilasters flanking the corner cupboard. The method of division in the ceiling panelling is very unusual in this country, and as the handbook suggests may show the work of some immigrant French craftsman.

The furniture is of an appropriately simple early eighteenth century type, the chairs, in particular, showing the union of developed Chippendale or Queen Anne back forms with the earlier turned frame, an indication of mid-century country workmanship. Perhaps the most interesting thing in the room is the embroidered linen bed cover (Fig. 18) which though much later in actual date uses the same naïve floral patterns popular in the early part of the century. This piece is signed and dated,

Mary Breed, 1770. In the corner cupboard are displayed some examples of English Whieldon ware such as were imported at the time. The shape of the teapots is very close to that of the silver pieces made in the colonies both, of course, being derived from Oriental models. Though delightful in itself and showing a definite effort towards a decorative ideal this room is more or less of a "sport" in the biological sense.

A more typical design, a few years later in date, is that of the panelling from Rewington, Connecticut (Fig. 19) installed across the corridor. The woodwork on the fireplace wall is original, the rest is a reconstruction. Here we find the structural timbers discreetly boxed in and refined with mouldings and panelling. The wall panels are round headed on the upper tier, the lower being divided decoratively by diagonal rails, a favorite Connecticut device. A well developed pilaster order and strong bolection

moulding around fire-opening and mantel evince a familiarity with late seventeenth century English forms. The use of these forms, however, has not resulted in slavish imitation. The design shows a distinct adaptation to local conditions and a feeling for composition and treatment of mouldings that is at once naïve and refined in a very un-English way. It seems to the writer that here we have an early instance of the effect of new conditions on old forms handled in such a way as to merit the recognition of a new style.

The furniture as shown in the illustration is typical of the period and of what would be found in such a house (Fig. 20). On the walls are displayed some contemporary engravings and portraits in oil of the Rev. James Pierpont (Fig. 21) and his wife. The artist is unknown but the style in its wooden sincerity is in the best manner of the journeyman "limner" of the times.



REV. JAMES PIERPONT

FIGURE 21

The panelling from Portsmouth, R. I. (Fig. 22) installed in a room on the other side of the main gallery is probably some twenty-five years later in date than the Connecticut example, being built into the summer home of Metcalf Bowler, a rich Newport merchant, between the years 1750-1775. While this is late in date, it is actually of an earlier type and bespeaks the work of a local man—possibly a ship's carpenter—who had not kept up with the more sophisticated work which was then being built. Though lacking in the architectural qualities of the last room it makes an excellent background for the furniture displayed in it—furniture in which the use of Flemish and Dutch baroque motives predominates. These are evident in the elaborate “S” scrolls on the high back cane chairs, in the appearance of the Spanish scroll foot (Figs. 24 and 25) and the highboys and lowboys with their surfaces of walnut veneer. All of those—closely following English precedent of the first years of the eighteenth century—have an air of richness emphasized by an occasional piece of K'ang-hsi porcelain and the use of



PAINTED OAK CHEST (1705)
FIGURE 20

chair pads and covers of velvet and damask, indicative of the increasing prosperity of the colonies.

In following the development of American furniture during this time it is particularly interesting



ROOM FROM PORTSMOUTH, R. I.

FIGURE 22



CHESTS SHOWING STAGES IN EVOLUTION FROM 1650-1700
FIGURE 23

to trace the evolution of the highboy, for though used in England it never attained there the continued popularity it had in the colonies. The illustration (Fig. 23) shows the three main stages—a simple oak chest with drawers, a late seventeenth century Jacobean chest of drawers, with richly moulded front (a very fine American piece) and a typical early eighteenth century chest of drawers.

While these developments were taking place in New England proper the neighboring Dutch and English settlers to the south were evolving a somewhat different architectural type, here represented by a room from Woodbury, L. I., a room built about the middle of the century. Though showing a kinship with the Newington room, it is more pretentious in its fuller use of architectural motives and elaboration of mouldings. Dutch feeling is perhaps recognizable in this overemphasis, but some of it may be due to the handiwork of a country carpenter. It must be admitted that the design is not altogether satisfactory, not only for the above reasons but also because of its general lack of architectural scale and proportion. Though it represents a type, a better example might have been found.

The illustrated Gospels in Delft tile framing the

fireplace is a truly local touch while the color of the woodwork—a soft grey-blue—is authenticated by a reference by Peter Kahn in 1748 to its general



SPLIT BANNISTER
BACK CHAIR
FIGURE 24



WALNUT SIDE CHAIR
FIGURE 25

use in the vicinity of New York. A further Dutch note is struck by the presence of a painted kas, or cupboard, adorned with swags and garlands of fruit in grisaille, remarkable for quantity rather than beauty. In contrast to this is a delightful little slant-top box desk on a delicately turned stand (Fig. 27) which marks a half-way stage in the evolution of the bureau.

Before descending the stairway to the second floor



DESK ON STAND
FIGURE 27

the visitor will find a framed print of one of the earliest views of New York made in this country. "The South Prospect of Ye Flourishing City of New York in the Province of New York in America" (Fig. 28) was engraved by J. Harris in 1721 some sixteen years later than Burges' Charlestown with which it is shown here. Both these "Prospects," a form of illustration very popular at this time, show a high degree of proficiency in the graver's art, which was utilized to a great extent by contemporary silversmiths.

Though to some extent the last rooms on the



VIEW OF NEW YORK
FIGURE 28

J. HARRIS, 1721



EXHIBITION GALLERY, SECOND FLOOR
FIGURE 29

third floor show the changes that were taking place in the arts of decoration during the first half of the eighteenth century the character of the second floor gallery (Fig. 29) comes almost as a shock. In place of the timber roof, rough plaster walls, and simple lined pine and oak furniture, we see the ordered dignity of sophisticated architectural detail in cornice and doorway, accompanying highly

finished mahogany furniture of complicated design. Several large portraits of notables in colorful eighteenth century dress still further emphasize the note of substantial elegance. In furniture and trim alike the use of the double curve gives evidence of the dominant influence of the times—the so-called Louis Fifteenth Style—which at its height replaced the straight line with a curve wherever physically possible. The extremes of the style were, however, never popular with the colonial craftsman partly, no doubt, through lack of technical skill but more



TEAPOT
JOSEPH RICHARDSON
FIGURE 30



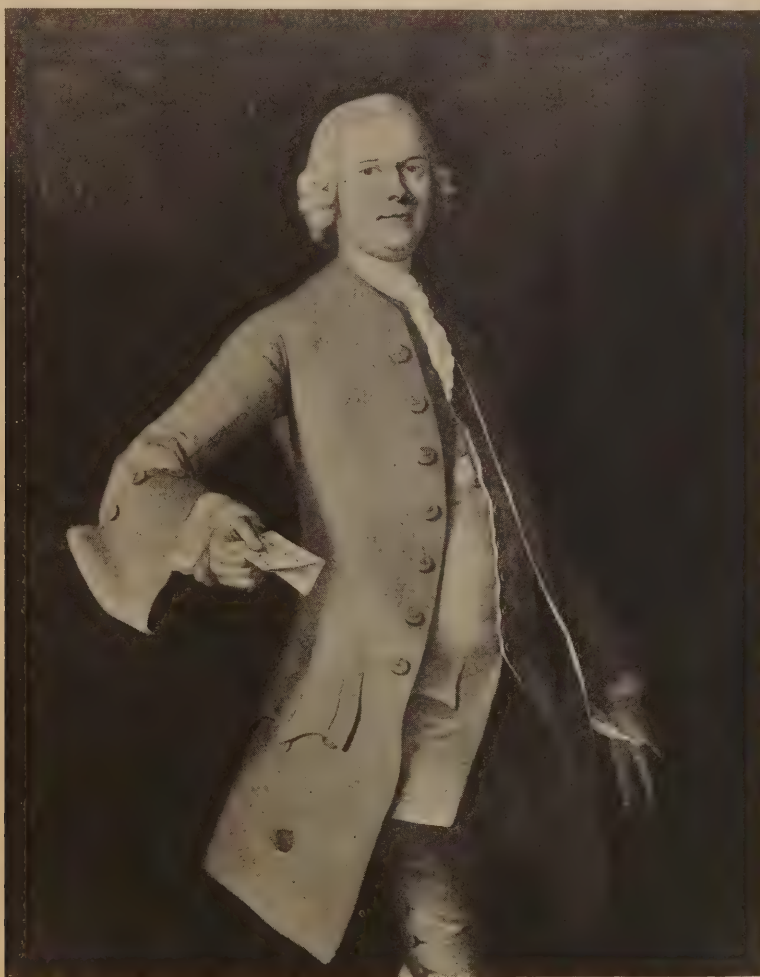
BOWL
FIGURE 31

probably through a racial lack of response to the rococo ideal, true also in large measure of English work.

One imposing mahogany bookcase—top desk or secretary said to have been part of the furnishings of the Craigie House, Cambridge, during Washington's occupancy shows, in its lower part, an unusual combination of kettles or bombé curve with a block front motive which gives a rather Dutch flavor to the design. The upper part with the exception of the ogee curves framing the door panels is quite severe. This not altogether harmonious arrangement is avoided in the secretary facing it across the gallery (Fig. 29) in which the curved line is confined to the crowning swan neck pediment and minor ornamental details. This piece was probably made a few years later than the other, about the time of the Revolution. From the point

of view of design the highboy and accompanying lowboy on the adjoining wall are the most satisfactory of the larger pieces. On the highboy the curvilinear hood, the shell ornament, and cabriole leg are just sufficient to balance and relieve the straight lines of the main structure. These are examples of the best American cabinetwork of the period of 1750-1775 and demonstrate the skill of the designer in obtaining a feeling of lightness and monumentality at the same time.

That the skill of the cabinet maker was fully equalled by the silversmith is proved by a representative group of contemporary work shown in the center of the gallery. The designs of this period (Figs. 30-31) are on the whole simpler than the European product, mainly through the elimination of elaborate chasing or embossed ornament. What ornament there is is generally of the rococo type



HON. WM. C. GREENLEAF BLACKBURN
FIGURE 33



MRS. EPES SARGENT
FIGURE 34

COPLEY

but in the main the influence of this style is more evident in the full contours and subtle interplay of curve. This restraint is another indication of the lightness of touch characteristic of the best American work.

A glance at the portraits in this gallery, the work of Joseph Blackburn and John S. Copley shows, what must be admitted, that judged by European standards at least, the art of painting lagged behind the humbler crafts in the colonies. It is true that a good deal of the immobility of the earlier work has been overcome in these examples but it is still distinctly provincial—its primitive quality smacking more of incapacity than of restraint. For this reason the simple directness of the Greenleaf portrait by Blackburn (Fig. 33) is more agreeable than the early Copleys where an attempt at the grand manner has only resulted in affectation. The Timothy

Folger is a case in point, though in the possibly earlier portrait of Mrs. Epes Sargent (Fig. 34) Copley shows the quality of which he was capable.

This comparative retardation of the fine arts is really a normal situation in the development of an æsthetic culture, fine qualities in design coming generally as the result of experimentation in the more utilitarian arts in which the artist is less of an isolated phenomenon.

The furniture and fittings of this central gallery are representative of the height of the second period under Georgian influences. In the room taken from a house in Oriole, Maryland (Fig. 35) we find a style which supplies the link with earlier developments when the elements of classic architecture were still used somewhat experimentally. The effort of the fireplace wall with its full pilaster order, broad overmantel panel and vermilion "beaufatts" is very

unfortunately marred by a mantel of late eighteenth century design added at that period. It is to be hoped that some time the authorities will remedy this defect since a generous fire opening with a bolection mould frame seems essential to the composition. Aside from this defect the woodwork which covers the four walls is a fine example of its type and deserves careful study.

While the panelling probably dates from the middle of the century it represents the type of setting for which was made the splendid "Queen Anne" walnut with which it is furnished. The settee with its multiple curve back was part of the original furnishings of "Stenton," the home of James Logan built by 1728. Of about the same date are the split back chairs and the extremely finely designed tea table with its delicate cabriole and slipper foot. These pieces are the very acme of early eighteenth century workmanship and hold their own with the best English pieces, which are apt to be somewhat heavier in design. Beside these there are some examples (Fig. 36) of native Japanning—a method of decoration in imitation of Oriental lacquer very popular at the time, but seldom

æsthetically successful, save on the small surfaces involved in the decoration of minor frames or the like. Following well authenticated precedent, the mantelshef has been furnished with a garniture of Delft and the cupboards with a selection of English salt glaze and Oriental porcelains both being imported in fairly large quantities at the time.

Apart from its decorative significance the adjoining room (Fig. 41) with its two fireplaces and musicians' balcony is of great historical interest since here Washington celebrated his last birthnight ball in 1798. Originally the assembly room of Gadsby's Tavern in Alexandria, Va., it was built as late as 1793, but in a style prevalent twenty years earlier. The woodwork painted a light grey-green following traces of the original color is not especially remarkable though a good example of the species. Characteristics of the period are evident in the modillioned cornice and the swan-neck pediment crowning the doors and overmantels.

The size of the room has given an opportunity for the display of various types of side chairs illustrating the development of the Chippendale forms from the simple Queen Anne model.



ROOM FROM "ORIOLE," MARYLAND

FIGURE 35



HIGHBOY (1725-1750)
FIGURE 36

The chief glory of the room is, however, the number of fine portraits by Gilbert Stuart in whose first rate talent American painting rids itself—for the moment—of provincial awkwardness and leaps into the front rank. The most noted of these is that of Chief Justice John Jay clad in his official robes of black silk faced with salmon satin and edged with white (Fig. 38). The head of this portrait was probably painted in England. Among the smaller canvases are those of Judge and Mrs. Anthony (Figs. 39 and 40) relatives of the painter to whom he owed, in part, the start of his illustrious career.

In an alcove located off the main gallery is shown another fragment from Gadsby's Tavern, a fireplace and overmantel of much the same design as those in the ballroom, but originally part of the office of the hostelry. On the walls is some very interesting English paper painted with large scale foliage and exotic birds in red, green and blue, on a buff ground, a pattern no doubt derived from Indian printed fabrics. Wall decorations of this sort were very popular toward the end of the sec-

ond period when wood panelling was yielding place to a continuous plaster surface.

A miniature long case clock by Thomas Claggett as well as the examples of the block front cabinet work associated with the name of another Newport craftsman, John Goddard, give a New England ensemble typical of the 1770's completed by a portion of a stair rail with the beautiful spiral turning of the period.

The aristocratic planters of Virginia and the colonies to the south reflected the life of the English country gentry much more closely than their fellows of the north. It is not therefore surprising to find a room of such a pretentious character from "Marmion," an out-of-the way country house in Prince George County, Virginia (Fig. 43). Though of small size still further reduced by a cross corner fireplace, it boasts a complete Ionic



BONNET TOP HIGHBOY
FIGURE 37

order, the space between the fluted pilasters filled with bevel-edged panels above and below a strongly moulded chair rail. This ambitious elaboration of the usual panelling is found also at "Stratford" in Westmoreland County, Virginia, and there are instances of it in one or two other places. It is, however, more typical of larger scale English work and with all its striving after effect the room succeeds in being little more than pleasingly provincial. The woodwork probably dates from the second quarter of the century, though its color decoration—an exceedingly interesting survival—is certainly many years later. The order itself has been marbled, the panelling being toned to match but further adorned in color with vases and garlands in a manner reminiscent of French work of about 1750-1760. Here and there on the framing of the panels are

spots of rococo ornament in imitation of gilded relief evidently attempting a harmony with the carved and gilded rocaille of the overmantel mirror.

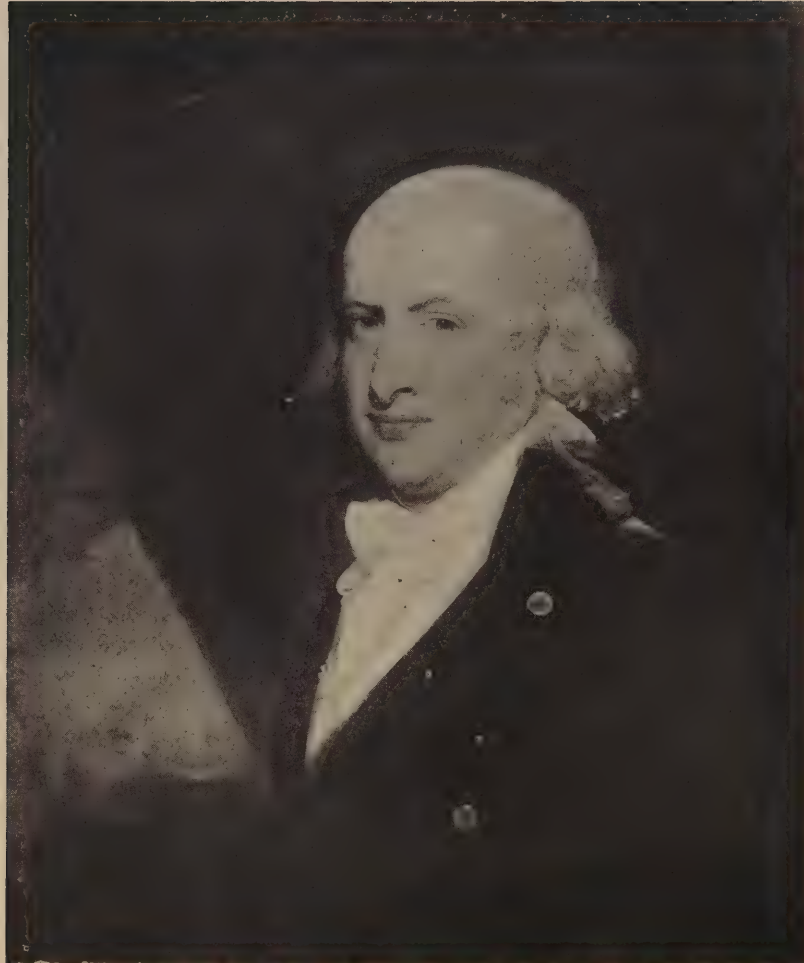
Time has done a good deal to subdue what must have been a rather garish intent if one considers the original color as matching the tone of the Siena marble around the fire opening. The effect is now very pleasing when taken in conjunction with the reds of the curtains and furniture coverings. Though there is a popular legend to the effect that these unusual decorations were painted by a grateful Hessian prisoner, they were probably performed by a journeyman painter who had served his apprenticeship in Europe.

In this setting are several superb pieces of American Chippendale of which the illustration shows a fine tip-top table, an armchair and a wing chair.



JOHN JAY
FIGURE 38

GILBERT STUART



JUDGE ANTHONY
FIGURE 39

GILBERT STUART

From the "Marmion" room a hallway leads to a room from the Powel House in Philadelphia (Fig. 45) which makes a fitting culmination to this series. The house, still standing, from which the room was taken was purchased by Samuel Powel one year after its erection in 1768, so it is not improbable that most of its interior decoration was done under his personal supervision. Powel was a man of broad culture, having resided abroad for some time after completing his education in this country and early evinced an interest in art which showed itself in his friendship for Benjamin West whom he apparently took to Rome at his own expense. The authors of the Handbook quote an interesting letter written to Powel in 1765 by his uncle, Samuel Morris of Philadelphia, evidently in reply to a question of Powel's relative to bring furniture from England for his Philadelphia home. ("Household goods may

be had as cheap and as well made from English patterns. In the humor people are in here, a man is in danger of becoming invidiously distinguished who buys anything in England which our tradesmen can furnish. I have heard the joiners here object to this against Dr. Morgan and others who brought their furniture with them.")

This gives contemporary evidence of the quality of local craftsmanship and the custom of using English models.

Powel on his return cut a prominent figure in the exciting political life of the day, being Mayor of Philadelphia from 1770-1780 and Washington's host during his stay in that city after the British evacuation.

Apart from its interest as part of the social life of Philadelphia during and after the Revolution, the room is of the first architectural and decorative

merit, and exemplifies the highest achievement of the time in these arts. Though the decorative elements of the mantel and overmantel are to be found in many contemporary British carpenters' handbooks, the treatment here in its delicate scale and elegance of proportion strikes a distinctive note typical of the best colonial taste as opposed to the heavier design of most English work. The spirited carving of the rococo detail finds an echo in the richly decorative highboy, formerly attributed to Wm. Savery, which forms part of its furnishings. A very unusual side table designed in the prevalent French taste, a superb tripod table and "Chippendale" chairs of the finest quality testify to the capacity of these jealous Philadelphian craftsmen, though, in their eagerness to beat the importer, their product is hardly to be distinguishable from that of their overseas rivals.

The wall paper of a kind mentioned in con-

temporary documents was made in China for European use. The window curtains are of old yellow damask, the same material also being used in the upholstery. English mezzotints and statuettes of Pitt and his supporters have been used liberally among the minor decorations, such articles being very popular after the young statesman's attacks on the Stamp Act and the repressive policy of George III.

Quite an unusual feature of the room is the rococo decoration of the ceiling which in this case was cast from one in existence in an adjoining room.

In the work of this period which ends approximately with the Revolution, we find the American crafts the potential equal, in all save a few instances, of those of England. In the centres of culture along the Atlantic Seaboard there existed a degree of refinement and taste fully the equivalent of that possessed by those of similar means in Europe. To



MRS. ANTHONY
FIGURE 40

GILBERT STUART



BALLROOM FROM GADSBY'S TAVERN, ALEXANDRIA, VIRGINIA
FIGURE 41

satisfy this patronage, nothing short of the best was demanded, and in response the native craftsman was forced to compete with the sophistications of European work and to follow the vagaries of fashion often as we have seen, to the extent of exact imitation of imported models. This, while a stimulus to technical accomplishment, did not by itself conduce to the development of original ideas. Especially is this true in the most costly work where competition was most to be feared. Throughout this mid-century period American craftsmanship showed by and large no considerable difference from that of England, save as it naturally followed the simpler general standards of colonial life. It is therefore rather in the slight adaptation of imported forms to these standards and to a lack of large numbers of highly skilled workmen, than in any developed racial style that the variations from English precedent occur. The material just discussed tends, we believe, to affirm this thesis, though it is just as certain that a definite native character does exist. This character is almost impossible to define though in most cases it appears in a nervous quality of line and a tendency to slenderness of proportion.

The Revolution effected more than a political break with England, for, though English fashions continued to be followed, due to social customs, consciousness of separate nationality became an active formative element. This resulted in the deliberate adoption of forms associated with the classical democracies as peculiarly suitable to usage in the new Republic. This encouraged not only the employment of classic motives and symbols but also hastened the abandonment of the free curvilinear ideas of the rococo for the chaste severity of the straight line. The character of the third or Early Republican period resulted from the interaction of these factors with the Sheraton and Adam phases of decorative art in England.

The main gallery, on the first floor (Fig. 48) strikes these new notes in the comparative sparseness of its furnishings and in the fine scale of the architectural elements. The arched opening shown on the left of the illustration is one of three originals from a house in Baltimore, built in 1810. The cornice, chair-rail and baseboard, as well as the square-headed doorway, are reproductions of various Washington and Baltimore originals of about the



ROOM FROM 'MARMION,' PRINCE GEORGE COUNTY, VIRGINIA
FIGURE 43

same date. This restrained, fine-scaled treatment which was derived in large part from the work of the Adam brothers in England happily accorded with what seems to have been the natural bent of native taste and produced in many instances, as we shall see, what may reasonably be called a distinct American phase of the classic revival.

The dining table, sofas and chairs shown in this room are from the shop of the New York cabinet-maker, Duncan Phyfe, who succeeded in giving an original stamp to his modifications of the Sheraton and Early Empire types (Fig. 49). The sideboards which at this time took the place of the side table are fine examples of American Sheraton (Fig. 50) but less distinctive in their character. The same European influences are evident in the mirrors (Fig. 51) which show their American provenance more in their patriotic decoration than in any variation in design.

The porcelain table-ware exhibited in the gallery

shows that the American market still relied on English and Oriental factories. Much of that which remains was brought from these countries by ships in the East India trade and decorated specially for the purchaser either in England or in Canton.

A lovely touch of color is given to the room by the large portrait of Miss Morse (Fig. 52) by her father, S. F. B. Morse, one of the best American painters of the early nineteenth century, though better known as the inventor of the electric telegraph. It is a most satisfactory work, both in execution and spacious decorative quality, and in its simple dignity holds its own with the best of its kind.

Just as the Powel room represents the acme of the Second Period the dining room from Baltimore (Fig. 53) illustrates the best of the early Republican taste. Originally used as a drawing room in a house built about 1810 and still standing at No. 915 Pratt Street, Baltimore, it is here furnished as



ROOM FROM SAMUEL POWEL'S HOUSE, PHILADELPHIA
FIGURE 45

a dining room, the alcoves on either side of the fireplace lending themselves to the placing of side tables, which at this time replaced the earlier enclosed buffets. The illustration renders any detailed description unnecessary. The simple elegance of the delicate architectural trim is beautifully set off against the plain plastered and painted walls whose severity is further relieved by contemporary engravings and prints. These, portraits and landscapes, are mainly from the hand of Charles St. Ménin, a French emigré, who took refuge in this country from 1794-1814, where he learned his art and made many valuable records of personages and places prominent in contemporary history. While many of the smaller objects of decoration—the porcelain figures of Washington and the ormolu clock—are of French origin, the furniture illustrates the best American version of the Sheraton style in which some features of the earlier Hepplewhite

designs were often retained. Of this the mixing table (Fig. 54) with its inlays and bandings of satinwood on a mahogany ground is a splendid example. Needless to say, it is also evidence of the social importance of good liquor in the life of the times. Mere words will, however, give little idea of the utter fitness of this room in its comfortable refinement. It has no suggestion of the magnificent opulence of the English treatment, or the insignificance which comes when this opulence is reduced to fit smaller means. It exactly catches the spirit of the prosperous and cultivated merchant who in his world tacitly admitted no superior and needed no show to establish his place as a worthy citizen of the new democracy.

After this the adjoining room from Petersburg, Virginia (Fig. 55) is a disappointment. Here, as in the Marmion room, an attempt to utilize on a small scale the architectural splendors of an Adam



PORTRAIT
FIGURE 52

S. F. B. MORSE



FIRST FLOOR EXHIBITION GALLERY

FIGURE 48

interior has resulted in æsthetic insignificance. Though it merits a place from a local and historical viewpoint, it is essentially commonplace, reflecting little credit upon either owner or designer; and forebodes the disintegration of taste which followed in the second quarter of the century. The woodwork, rather overdecorated with composition ornament, is not improved by contrast with the bright yellow star spangled brocade which is historically correct but reflects the coarsening influence of later Empire fashions. The furniture, all of the Sheraton type, is interesting, but the best things in the room are a sensitive portrait of Alexander Hamilton by Trumbull (Fig. 56), one of a number of replicas, by the same artist, and a portrait of Daniel Boone by Harding (Fig. 57).

The prosperity of the American carrying trade after the Revolution, resulted in the rapid accumulation of wealth by the seaport towns of New England. The building activity which resulted was largely under the influence of Charles Bulfinch of Boston and Samuel McIntyre of Salem, the former an amateur of taste and education who later as-

sumed the rôle of a professional architect, the latter a trained craftsman who was quick to seize and to utilize the new classic ideas in a very individual manner. Both of these men were guided by the work of the Adam brothers in England, McIntyre especially by its derivatives as found in the publications of Asher Benjamin and the American editions of William and James Pain.

Especially notable is the Benjamin-McIntyre treatment of interior woodwork for, whether or not either was solely responsible, it marks a clearly differentiated phase of the general movement. The Museum was fortunate enough to acquire two fine examples of this late New England type from the old "Eagle House" in Haverhill, Mass. These have been installed as a parlor and a bedroom, representative of many which existed in this region during the War of 1812.

The chimney breast treatment shown in the parlor (Fig. 58) with its slender colonnettes and judicious use of applied composition ornament, is a highly successful translation of Adam motives into a scale commensurate with New England life.



ARMCHAIR DUNCAN PHYFE
FIGURE 49

The charm of the room is further increased by a French scenic wall paper illustrating the hunt, of which a similar set still remains in the Andrew house in Salem, built in 1818. Here its rich greens and blues, relieved by the scarlet coats of the huntsmen, make a delightful background for the delicate Sheraton furniture of the turned and reeded leg type. We find in this the use of bandings and inlays of satinwood and burl maple is very evident, indicative of a brief fashion for the light woods which intervened between late eighteenth century mahogany and that of the 1820's.

The fireplace treatment in the charming bedroom is similar to that in the parlor, but with the use of gouge work carving—an ingenious Yankee substitute for the composition ornament of which the War of 1812 had limited the supply. In this room also the wall paper, of a delicate arabesque design on a warm brown ground, is worthy of special note. Of French manufacture, it was purchased in 1794 from W. Poyntell of Philadelphia, and hung till recently in the Imlay house in Allentown, New Jersey.

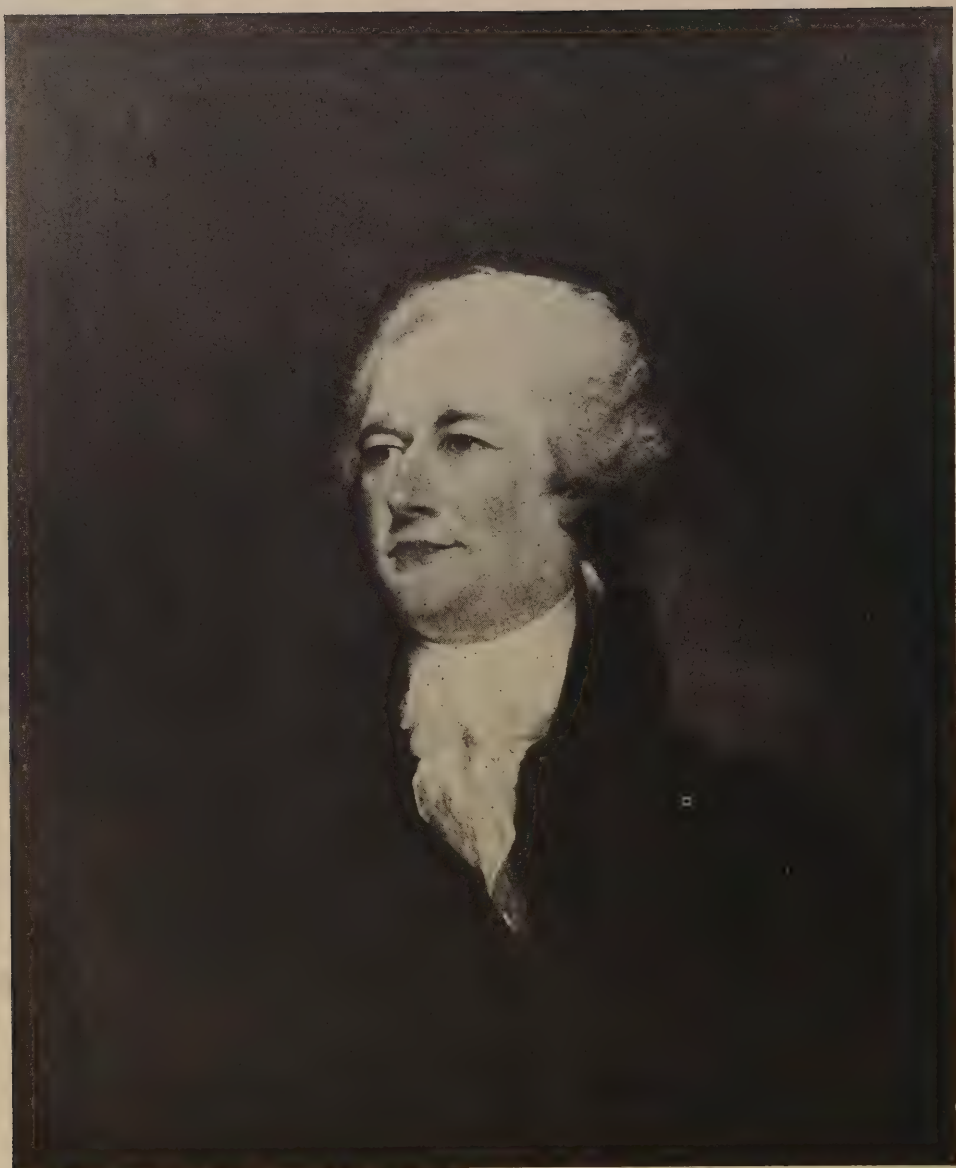
Although neither this nor the printed fabrics used on the bed and in the windows are of American origin, they illustrate not only contemporary taste,

but in the latter case the special adaptation of Continental designs for the American market. The window curtains (Fig. 61) show the introduction of patriotic emblems, supplied by Franklin, into a typical Louis XVI design, while those used for the balance and cover of the bed, as well as the covering of the wing chair, are decorated with allegories of American liberty.

The highboy shown in the illustration is a curious blending of Chippendale and late eighteenth century influences. It is of particular interest, since the figures in the cresting are probably rather early work of Samuel McIntyre himself—the "Wood-carver of Salem."

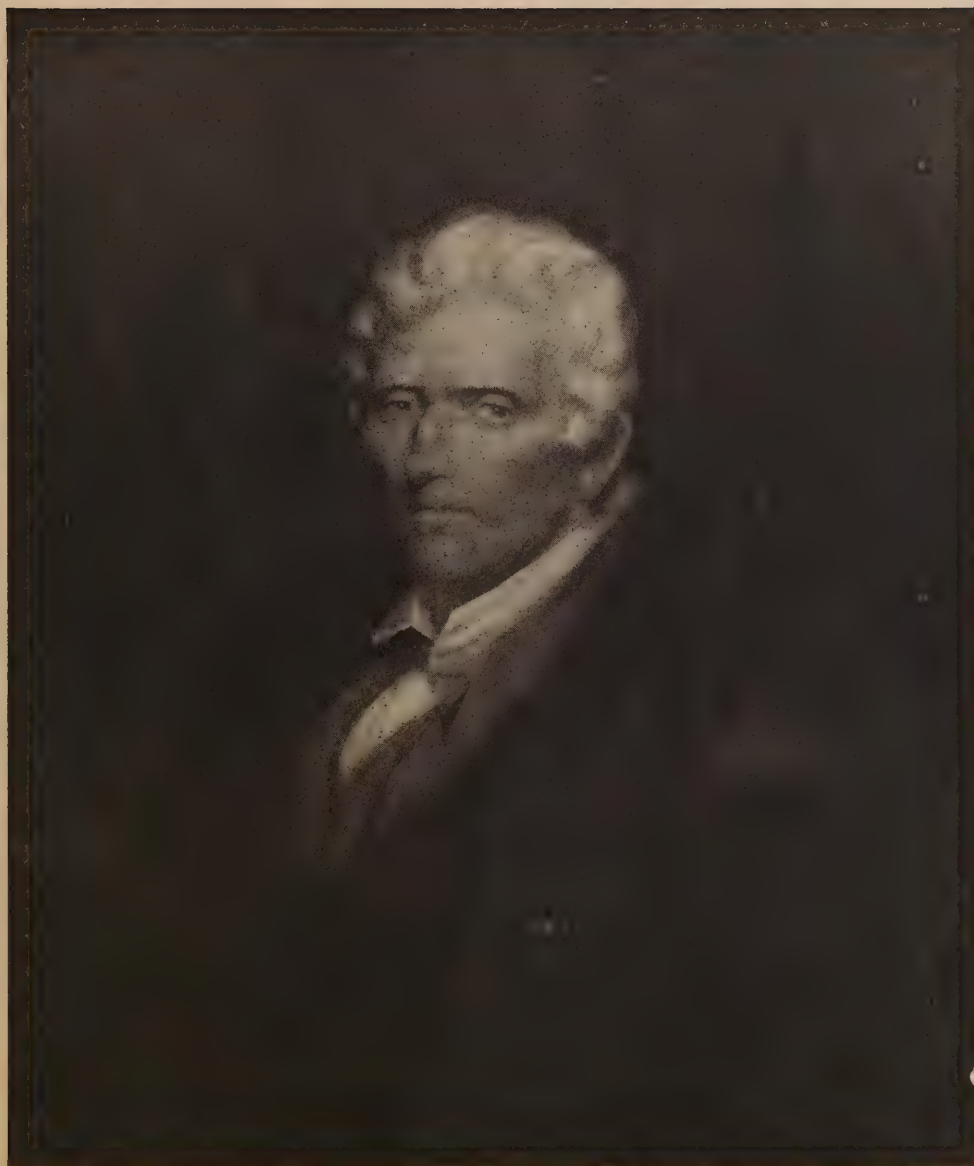


WALNUT MIRROR FIGURE 47



ALEXANDER HAMILTON
FIGURE 56

TRUMBULL



DANIEL BOONE
FIGURE 57

CHESTER HARDING



"SHERATON" MAHOGANY
SIDEBOARD FIGURE 50

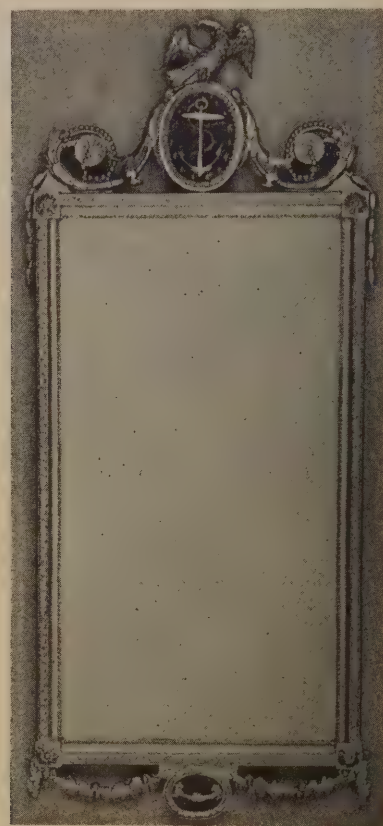
Before leaving this New England work mention should be made of the alcove off the main gallery. Though here again the walls are decorated with French paper, the cornice is a McIntyre product and the mantel is from the Ruggles house in Boston, attributed to Bulfinch. Above the mantel is a fine bull's eye convex mirror, with candle brackets and a spread of eagle crest. This bird was adopted as the national emblem at Washington's first inauguration and afterwards applied as a favorite decorative motive to every sort of article as a sort of guarantee of native manufacture.

The liberal bequest of Americana made to the Museum by Charles Allen Munn has been commemorated by giving this name to the last of the



MAHOGANY MIXING TABLE
FIGURE 54

rooms in this series (Fig. 63). The woodwork in it is not all from the same house, but is of the same time and neighborhood—Philadelphia. It differs but little in essentials from that just discussed, though the doorways return to the broken pediment more usual in earlier examples. The most important features are probably the mantels, since their composition ornaments are signed by a Philadelphia maker, Robert Wellford. The central panel in each case is of historical interest in connection with the War of 1812. One shows Perry's victory on Lake



GILT MIRROR
FIGURE 51

Erie and the other a sarcophagus and spread eagle surrounded by emblems of mourning and bearing an inscription, "Sacred to the Memory of Departed Heroes."

The spread eagle motive is carried into the furniture where, set in an oval star studded background, it replaces the usual Adam patera. This interesting detail is not the only merit of the pieces which are all good examples of Sheraton, or Directoire (Figs. 64 and 65).

On the walls are hung several portraits of Wash-



ROOM FROM BALTIMORE

FIGURE 53

ington and other notables by the two Peales, Trumbull, Stuart and Wertmüller, mainly from the Munn Bequest. A bust portrait of Washington by the elder Peale (Fig. 66) shows his version of the First President quite variant from the usual Stuart type. Though not so flattering, it may be just as truthful a likeness, illustrating clearly how differently two artists will interpret the same character.

From this room opens a corridor, used for the exhibition of Stiegel glass (Figs. 67 and 68), with a vaulted ceiling reproduced from the original in "Homewood," Baltimore. This, in turn, gives on to a small gallery in which the main collections of silver are exhibited. Here may be traced the evolution of typical forms from the seventeenth century to the middle of the nineteenth century. The work of the late period, among which that of Paul Revere comes first to mind, shows the same influences as those which affected the other crafts. Straight lines dominate with the classic urn as a

favorite motive. Sometimes the surfaces are delicately fluted and otherwise left plain, save for a simple engraved garland pattern.

From this gallery access is given to the first floor of the Morgan Wing.

Though the American Wing itself was built merely as a protecting shell, the arrangement was skillfully managed to allow for the utilization on its south side of the façade of the old Assay office (cover). This building, first the United States Branch Bank, was erected at 15 Wall Street in 1822-1824 by M. E. Thomson. When it was razed the street front was carefully preserved and stored. Thus, largely through the foresight of Robert W. de Forest, one of the most beautiful fragments of old New York has been preserved for a peculiarly appropriate resetting.

The composition, carried out in Tuckahoe marble, is exceedingly simple; yet in beauty of scale and proportion, it calls to mind some of the best of the



ROOM FROM PETERSBURG, VIRGINIA

FIGURE 55

less elaborate French designs of the eighteenth century. With the old New York city hall of McComb, it will serve as a monument to the taste and ability of the early Republican architects before they were overtaken by the extremes of the neo-Greek and romantic revivals.

In conclusion, after thus following the development of the arts in this country for almost two hundred years, it seems fairly clear that such a thing as a distinct national taste, or even style, of no mean order was at least in the process of formation when interrupted by the effects of the industrial revolution and territorial expansion. The standards of this taste, it is true, were set by those of Europe—England, in particular—but especially in the last phase, these imported motives and models were being rapidly adapted to the particular circumstances of American life. The extremes of wealth and poverty existing in Europe did not maintain here in

anything approaching the same degree. Even among the aristocracy of wealth, where an organized society and a tradition of refinement had been established over several generations, living conditions were on a relatively simple basis. Even after the physical dangers present in the pioneer days were over, the conditions of development prescribed the maintenance of a spirit of enterprise and mobility—of mental alertness with which, even today, Europeans credit the “typical American” among many less agreeable characteristics. It seems to the writer that these conditions of early American life—simplicity and alertness—expressed in restraint of form and vital lightness of line are distinctive elements in the best American craftsmanship of the eighteenth and early nineteenth centuries. Perhaps it is not too soon to suggest that these same characteristics are to some extent those of our modern Architecture—in spite of Lewis Mumford's pessimism.



TOILE DE JOUY FIGURE 61



TOILE DE JOUY FIGURE 62



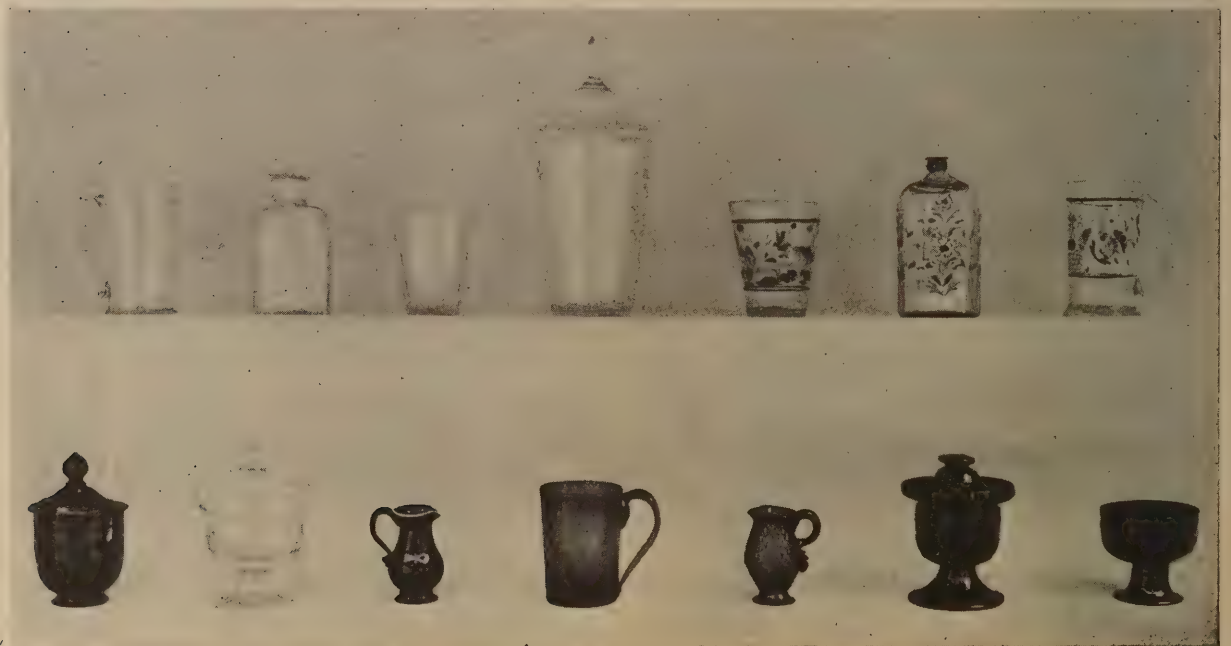
MAHOGANY AND SATINWOOD
DESK FIGURE 65



MAHOGANY SECRETARY
FIGURE 64



EXAMPLES OF CONTACT MOULD GLASS



STIEGEL GLASS
FIGURES 67-68

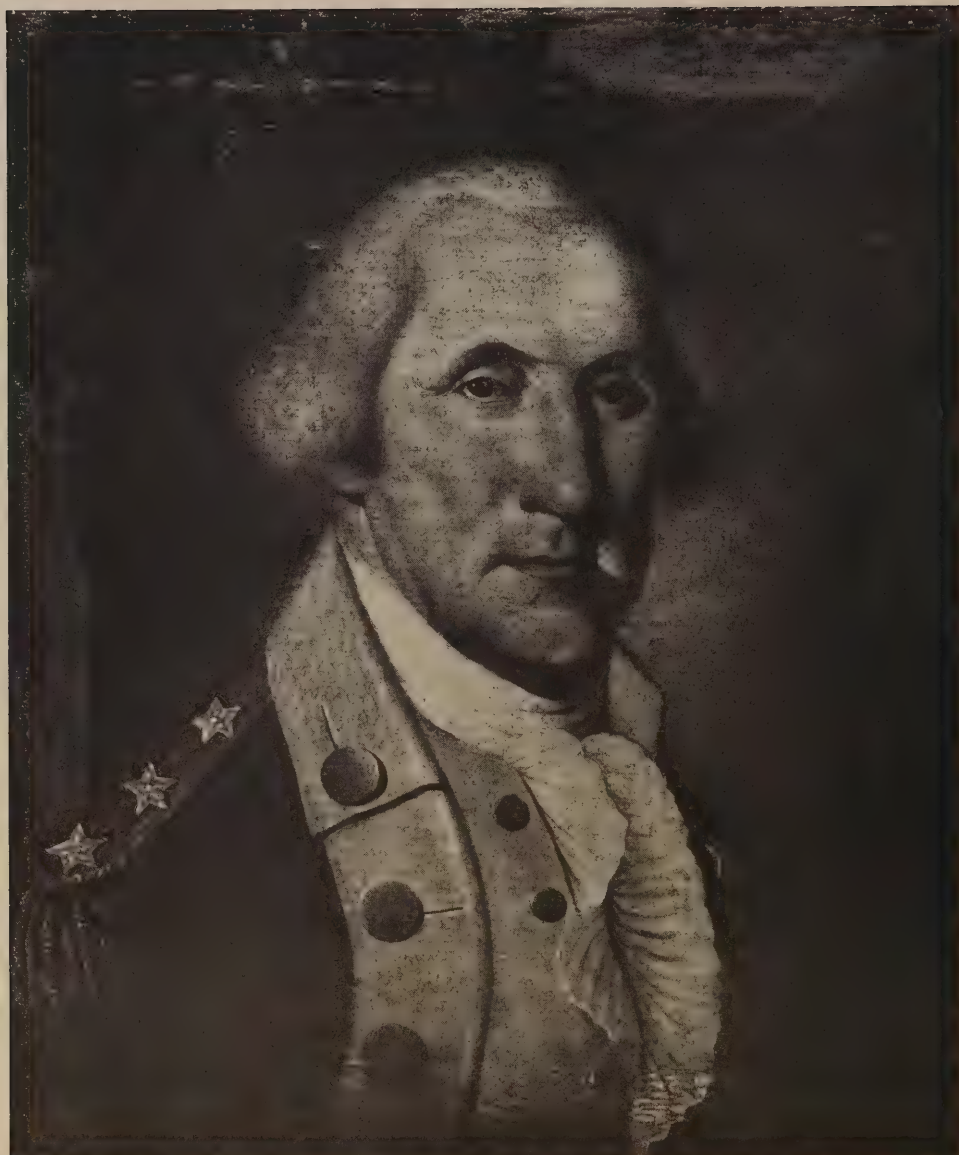
MANNHEIM, PA.



PARLOR FROM HAVERHILL, MASS.
FIGURE 58



NEW JERSEY GLASS
FIGURE 59



WASHINGTON
FIGURE 66

CHARLES WILLSON PEALE



CHARLES ALLEN MUNN ROOM

FIGURE 63



NUDE
Courtesy of the Whitney Studio

CECIL HOWARD

THE SCULPTURE OF CECIL HOWARD

By FORBES WATSON

THERE opened this month at the Albright Gallery in Buffalo an exhibition of sculpture by Cecil Howard. Previously shown at the Whitney Studio, New York, the work of Mr. Howard strengthened the impression of his artistic judgment and integrity which his fellow artists had received from seeing occasional pieces that were shown previously in America. Among those whose individualities have been submerged, if only temporarily, by too great an absorption in the intellectual theories of art and too little direct consideration of life, the work of Cecil Howard appears touched with an academic or school spirit. At least, some of the comments heard at his exhibition will indicate that some such misconception of his aims and achievements is possible to men who discount all contemporary art that does not on its surface hint at an intellectual theory.

For my part, the sculpture of Cecil Howard is not academic in the deadly meaning which the word has come to have. That this artist, from the beginning of his activities, conceived sculpture as a medium demanding reserve, style and design seems to me self-evident. If occasionally, as in *The Dancer* which we reproduce, style descends in certain details to stylism, that is only the inevitable result of what seems to be the definite purpose of this artist. The object of this short notice being to attempt to arrive at an understanding of the aims of Cecil Howard, it may be well to consider one or two of his works definitely.

Consider, for example, the standing nude figure in marble which is reproduced as a frontispiece and of which we also show another reproduction. That Mr. Howard is not afraid of realism becomes perfectly apparent on looking at those two reproductions. The legs particularly are realistic to the point of literalness, and yet, even in its most literal details, the spectator does not lose the impression of a definite conception of style that lifts this figure, considered as a whole, above the plane of more literal sculpture.

The marble is slightly colored with a pale yellowish hue, and the figure of a very beautiful woman is not prettified but is imbued with something of the splendor which the artist himself felt. There is a fine repose in this figure, and although as I have said, somewhat literal, even too literal possibly in parts, the general effect is of a conception

which has been carried out with unity, dignity and simplicity.

Again in the reproduction on the following page, the same combination of human enjoyment of the beauty of the subject with a definite sculptural goal is apparent. The movement of the figure belongs to every part of it and the style in which it is carried out is sustained. A detailed, particularly happy, is the treatment of the hair.

It is not surprising to find after looking at Mr. Howard's studies of the figure in repose or in action that he is a portrait sculptor of quite exceptional gifts. Here his frank study of life serves him well. He has the gift of character. More than this; he understands his medium, and a head finished in bronze is not the same for him as a head finished in stone. If, like so many contemporary sculptors, he himself works only in clay and someone else completes the stone or bronze, at least it is apparent that this artist has the capacity to visualize the completed head in the particular material for which it is destined.

What Mr. Howard's work makes apparent is that he has chosen the right medium with which to express his particular gifts. In other words, for better or for worse, sculpture is his destiny. And such is by no means always the case with the practitioners of this difficult art. There are more misfits practicing sculpture than any other art, and while a great many people show a certain natural bent toward writing or painting, it is not uncommon to find in any of the exhibitions that few examples of sculpture proclaim the slightest inevitability.

His marbles are really marbles, not mechanical translations from clay. The nude figure of which we reproduce a front and a back view seems to me to be inherently sculpture in marble. Marble forms may be extremely abstract, as in the case of many of Brancusi's works, or they may approach quite closely to the literal as so much sculpture has done since the later Greeks. The approach to realism is not necessarily gained at the loss of the special material quality of the form. For my part I can only see this nude figure as a marble.

Mr. Howard, I should venture, does work on the final hard material. His exhibition, as a whole, has that indescribable quality of the sculptor whose professional training is complete. He is a very good



FIGURE

Courtesy of the Whitney Studio

CECIL HOWARD

workman and I should say not a stranger to any of the materials that he uses.

When his work was shown at the Whitney Studio, the first impression on entering the galleries is of enjoyment of the admirable silhouettes of the sculptured figures against their blue blackground. Incidentally, the work was extremely well presented, bringing out to the full the qualities of each piece, and offering an ensemble of rare perfection.

When the figures and portraits are considered separately it soon becomes plain that Mr. Howard

is not only highly skilled in modeling the head or the nude body, he is much more than that. Many a good student can copy in literal fashion the facts before him. But here is an artist whose technical processes are so sure that one does not notice them. He is only incidentally concerned with momentary aspects of nature. He is absorbed in creating a life in the work under his hands, the mysterious being in a work of art which exists within itself, not receiving animation from its likeness to nature, but giving forth life from its inner vitality.



DANCER
Courtesy of the Whitney Studio

CECIL HOWARD



The PRODIGAL SON receiving his PATRIMONY

He gathered all together and took his journey into a far Country.

St. Luke 15 (chap. 15)

Published and Sold by Thomas & Bennett Clarke, 25, Abchurch Lane, London, E.C. 4.

THE PRODIGAL SON: I
Courtesy of the Rosenbach Company

AMOS DOOLITTLE



The PRODIGAL SON revelling with HARLOTS

He wasted his substance in harlots.

Amos 6: 6-7

Chap. 13 K

THE PRODIGAL SON: II
 Courtesy of the Rosenbach Company

AMOS DOOLITTLE



The PRODIGAL SON in MISERY.

He would fain have fill'd his Belly with the husks that the swine did eat.

THE PRODIGAL SON: III
Courtesy of the Rosenbach Company

AMOS DOOLITTLE



The PRODIGAL SON returned to HIS FATHER
For he said, I have sinned against heaven and in thy sight and am no more worthy to be called thy Son.
Ex. 23. 17. Luke 15. Chap. 11.

THE PRODIGAL SON: IV
 Courtesy of the Rosenbach Company

AMOS DOOLITTLE



ACROSS THE VALLEY (1869)
Courtesy of Rehn Galleries

GEORGE INNESS

GEORGE INNESS AND AMERICAN LANDSCAPE PAINTING

By LLOYD GOODRICH

THIS year is the one hundredth anniversary of the birth of George Inness, and the Macbeth Galleries are holding a centennial loan exhibition of his paintings. The thirty-one canvases included are of high average quality and represent every stage in his development except the very earliest, thus affording an exceptional opportunity to review his work and his place in American art. That this place was a very prominent one, and that he left a mark upon the art of this country which remains to this day cannot be questioned. At the same time we are far enough removed from his times to make it necessary for us to know something of his background in order to understand him.

Landscape painting in America was a relatively late development. The law of supply and demand operated here as in other fields. Portraits were nec-

essary for one's social standing and insured a sort of immortality as long as the family preserved them; patriotic and Scriptural pictures had their obvious uses; but a people who were busy subduing the wilderness and dividing it into acres could not be expected to appreciate the charms of landscape painting. The few landscapes, therefore, which have come down to us from the first few years of our national existence represent the work of men who made their living in other fields. Sometimes, as in the examples recently exhibited at the Dudensing Galleries, they are sincere if crude attempts to render the American scene. More often, however, the aim of the artist has been to picture the lands of the Bible or scenes from his favorite poet, and the result bears little resemblance to reality.

In Thomas Cole, the first of our painters to place

landscape upon a paying basis, this same strain appears. With Cole painting was largely a medium for the expression of elevated sentiments. The innumerable series which he painted, such as the "Course of Empire" or the "Voyage of Life" were designed to embody edifying meditations on the grandeur and decline of nations and the vicissitudes of human life, and as such were immensely popular. The scenes of these moralities were Byronic realms of Cole's imagination—beetling crags, ruined cities, impossibly fertile valleys. But in his early days he had painted landscapes which did not rely upon their literary appeal, and in this phase he was the first of our capable craftsmen to get something of the character of the American country.

It was probably Cole's success that induced Asher B. Durand to abandon engraving and portrait work and take up landscape. Durand, however, had none of Cole's moralizing tendencies, but was actuated by a genuine affection for the countryside around New York, an affection which he expressed by copying it literally, going over each detail with a painstaking and loving hand—the lichened tree-trunks, the fallen logs, the rocky ledges, the plants in the foreground. His training as an engraver manifests itself not only in this attention to detail but in the imperceptible softening of every line, so that the total effect has little of the tonic quality of nature. But his sincerity is evident, and through the stilted language of his day we feel the attraction of a simple mind in direct communication with nature.

Durand's successors combined his literalness with Cole's theatricality and produced that perfect expression of the American culture of the mid-century, the Hudson River landscape. Proud of their country, whose amazingly rich resources were just being realized, and untroubled by any comparisons with current European art, these men painted pictures in which every impressive natural feature within the range of the eye is included, and in which we can also see every weed. Within their limitations these paintings are almost inhumanly proficient, with a uniform high finish that reminds one irresistibly of the plush and rosewood furniture of the period. And like glorified articles of furniture they found a ready market, for there had been great changes in our national life since the days of Cole. The tide of prosperity, held back for a time by the Civil War, came flooding in the 'sixties and 'seventies. People were suddenly finding themselves with more money than they knew how to spend. They built strange and hideous houses and filled them, among other things, with pictures.

None of the Hudson River men starved, and the leaders of the school, like Casilear and Kensett, enjoyed ample and steady incomes.

With the increased prosperity, however, there arose a demand for an art less provincial than that of the Hudson River school, and the dealer sprang into existence, pressing upon unwilling patrons the latest imported Salon pictures. And also in response to this demand a new school of landscape arose. With F. E. Church and Bierstadt the horizon widened to take in all that is most spectacular in the natural features of the globe—tropical forests, the islands of the Aegean, Niagara Falls, the volcanoes of South America—painted with every conceivable accompaniment of rainbows, thunderstorms, eruptions and eclipses. It is even on record that a pupil of Church's made a trip to Labrador to study icebergs. These subjects Church painted with a photographic brilliancy of which few men of the present day would be capable. If we examine closely his "Cotopaxi" at the Lenox Library we are astounded by the technical proficiency with which every detail is rendered. The huge canvases of Bierstadt, Church's confrere in the exploitation of the natural marvels of the world, have less of this technical brilliancy and seem more like great scene-paintings, with their pasteboard mountains and tin trees. But they were not for that reason any less popular with an uncritical public, and the prices that were paid for them were commensurate with their size and subjects.

This was the environment in which George Inness commenced his professional career. In order to appreciate it fully one should visit some such collection as that in the Lenox Library. Here, hung in many cases almost out of sight under the ceiling, are the landscapes which our grandfathers admired, and the mates of which adorned the houses on lower Fifth Avenue. It is a melancholy spectacle, and when one analyzes the cause of the melancholy, one perceives that it is not so much the fact that the pictures are pathetically limited in scope and treatment as that their creators were entirely satisfied with their limitations.

It was not any difference in age or generation that distinguished Inness from the painters already discussed, for he was a year older than Church and five years older than Bierstadt. Rather it was a difference in temperament. As a child he had been extremely nervous, subject to fearful dreams. A life in the open air and an outlet for his emotions in art enabled him to outgrow this early nervous disorder, but to the very last he remained excitable and high-strung, endowed more than the average

with what is popularly known as "artistic temperament."

It was this restless and searching nature which caused him to break with the artistic traditions around him. His first work had been in the Hudson River style, and occasionally one runs across a hard, dry mountain and a group of featherduster trees with his name signed to it. This early work sold well, but it failed to satisfy him. His nervous, emotional nature called for something more gracious and ample—he could not tell what, for in mid-century America there was no basis for comparison with other art. In later years he used to say, possibly dramatizing a long period of mental struggle, that it was the sight of an engraving after an old master in a print-seller's window that opened his eyes. "I could not then analyze that which attracted me in it, but it fascinated me. The print-seller showed me some others, and they repeated the same sensation in me. There was a power of motive, a bigness of grasp in them. They were nature, rendered grand instead of being belittled by trifling detail and petty execution. I commenced to take them out to nature with me, to compare them with her as she really appeared, and the light began to dawn."

A trip abroad at the age of twenty-five may also have had much to do with this change of viewpoint. Most of his contemporaries did not visit Europe until after their styles had hardened, but Inness was still searching, as indeed he was all his life. Most of his time was spent in Rome and the impress of that city, haunted by the memory of Claude and Poussin, showed itself in a Turneresque "classic" feeling which appears in his work for many years, notably in "Peace and Plenty" at the Metropolitan Museum. But a more decisive influence came two years later when he visited France and was brought for the first time into close contact with the work of Millet, Corot, Rousseau and Daubigny. Here were men who were actually expressing what he had vaguely felt—breadth of vision, richness of color, the poetry of the *paysage intime* as opposed to the panorama. He did not, like Hunt, dedicate himself body and soul to the Barbizon painters, but the work which he painted after his return to America, of which the "Passing Shower" at the Macbeth exhibition is an example, is a sort of grafting of the French style on the Hudson River stock. There is something of the old panoramic and theatrical effect, but handled more broadly, with rich brown shadows and a romantic color scheme that suggest the study of Dupré.

This period after his return was a time of

experiment, for Inness was seldom satisfied with his work and kept altering his style to the last. It was also a time of straitened finances, for his work enjoyed no such popularity as that of Church and Bierstadt, and his innovations met with criticism and ridicule. The way of the heretic was far harder in those days than it is now. For many years Inness stood almost alone among American artists in his leaning toward the French landscapists. The general opinion, as quoted in G. W. Sheldon's "American Painters," published as late as 1879, was that "Half the foreign stuff that is sold here is a swindle on the public * * * * I can't think anything of Corot. I can't understand him * * * Beauty in tone, in harmony, we can all recognize at a glance, but I can't see where Corot's 'Orpheus' has it * * * Millet's pictures are coarse and vulgar in character; they are repulsive. He suggests nothing noble or high, nothing that is not debased."

Added to the opposition and still worse, the indifference to his work, was the fact that Inness was extremely impractical in money matters. One of his pet theories was that business men were created to support artists, a theory which held good in his case, for his brothers and a succession of patrons practically took charge of his finances, taking pictures in exchange.

These years were also a time of mental and spiritual struggle, for Inness was not one of those who can take the mysteries of life for granted. There was a period when his sole reading was theology, and he entered the Baptist and then the Methodist folds without, however, achieving conversion. Chance finally brought him into contact with the painter William Page, in whom he discovered a kindred spirit, with the same religious needs. Through Page he was introduced to the teaching of Swedenborg, and in that faith, with its conception of the universe at once so logical and so mystical, he found that for which he had been searching. For a time he painted strange allegorical canvases of the "City Set in the Sky" and the "Valley of the Cross," and he was always ready to expound the principles of his religion. Art was only a part of the divine plan. "Rivers, streams, the rippling brook, hillsides, sky, and clouds, all things that we see, will convey the sentiment of the highest art if we are in the love of God and the desire of truth." It is noteworthy that another place in his cosmos was reserved for the Single Tax. When he talked on such themes Inness easily became excited; with his piercing eyes, his thin straggling beard and long hair, he gave the impression of an overwrought



THE MILL
(Painted at the age of 16)

GEORGE INNESS

visionary. Sometimes when he could not find an audience he would commit his thoughts to paper, but these literary experiments were rarely comprehensible to anyone but himself.

Art, he believed in certain exalted moments, he had reduced to a formula. "I've got it," he would announce to a visitor at his studio. "See? I can do it every time now. I can do it just as easy as eat." But few were the occasions when this mood lasted until the picture was finished. Usually it would be succeeded by black depression, and the painting would either be abandoned for a time or completely changed, a landscape reappearing as a seascape, or a sunset as a moonrise. This habit of painting over his work amounted to a vice in his later years, so that sometimes a purchaser would find the picture delivered to him entirely different from the one he had bought.

A four years residence abroad in middle life seems to have marked a turning point in his career. The

time was spent first in Italy and then in France, where he renewed his acquaintance with the work of the Fontainebleau school. By this time the Hudson River influence had disappeared from the surface of his work, and reappeared only in an occasional piece into which he crowded more natural phenomena than the eye could grasp at one time. He was thus in a better condition to appreciate the sentiment and the decorative value of the Fontainebleau painters, and for some time afterwards his work had a mingled softness and precision, a delicacy of color, and a quaintness of composition that recall Corot and Daubigny.

The way was smoother for him after his return. A new and more munificent patron appeared in the person of Thomas B. Clarke, and the atmosphere of the later 'seventies was more favorable. The first of the students were returning from France, and a feeling of revolt was in the air against the old Academy. When the storm finally broke, and the

Society of American Artists was formed, the younger men showed their respect for Inness by electing him a member, although he afterwards exhibited impartially at the Academy and the Society. There were more purchasers for his work now, and from this time on he never knew the pinch of want. The last years of his life, which he spent at his home in Montclair, were marked by increasing recognition.

It was by the work of this last period that Inness would undoubtedly wish to be judged, for here he expressed most fully his artistic theories. "The true purpose of the painter," he is quoted as saying, "is simply to reproduce in other minds the impression which the scene has made upon him. A work of art is not to instruct, not to edify, but to awaken an emotion." It was this emotion, this "sentiment," as he was fond of calling it, for which he was constantly striving, and as he grew older the sentiment became more and more the whole content of his work. The hours and seasons painted are those in which the poetry of nature is most apparent—sunsets and moonrises, twilight and dawn. Form becomes shrouded in a soft, rich haze through which the light falls on fields and trees and clouds, suggested rather than painted. The color is not the

high and subtle range of the impressionist, but a sweeter, richer gamut of almost primary colors.

It is with the work of the Fontainebleau painters that this latest phase naturally challenges comparison. Perhaps it is nearest akin to that of Corot, but when we compare it not with the average Corot that we all know, but with the exceptional one in which the form is as clear-cut and pure as in a Poussin, we see how far short the American falls. Inness' form was always perfunctory, nor did he have Corot's subtle sense of line. He often spoke of the Frenchmen's monotony of color, but it would be difficult to find in his own work such a complete mastery of a limited range of color.

To us of the present day his pictures seem antiquated, lacking those qualities of solidity and strength which carry an art on from one generation to the next. This is the fate of those who concentrate on sentiment, the least permanent of all the elements in painting, for the sentiment of today is the sentimentality of tomorrow. But to do Inness justice we must see him against his background, the grand tradition in American landscape which began with Thomas Cole and culminated in Church and Bierstadt.



GEORGE INNESS

Courtesy of the Macbeth Galleries



AMERICANA

Courtesy of the Montross Gallery

WALT KUHN

CURRENT EXHIBITIONS

By DUDLEY POORE

Kenneth Hayes Miller

IT is indeed a superb theme: Aphrodite gazing in her mirror. How many times she appears thus in classical art! Titian discovered her again in the sixteenth century, and Renoir in a day just past. She appeared again among the paintings by Kenneth Hayes Miller at the Montross Galleries, New York. Mr. Miller has painted her in a fashion not altogether unworthy of her august origin. After the Bath is an admirably constructed nude, modelled with subtlety, with no trace of shadow, achieving its fullness of form by delicate gradations

of light. There is charm in the accessories, in the hangings, the chair, the carpet. The touch is slightly dry, there is an absence of warmth, and we can easily imagine a coloring more suave, more sensuously appealing, more in keeping with the voluptuous associations of the theme. Yet can we say that this rather cold and pallid tonality is inappropriate to the classic nobility of the form? Here is the gray of weathering stone, the green of moss, the pale ochre of lichens, all the tones of old marble yellowing under the sky, among the leaves of sprouting acanthus, between fallen columns in Selinunte or Paestum.



WOMAN DRYING HER HAIR. KATHERINE SCHMIDT
Courtesy of Whitney Studio Club



SELF PORTRAIT

Courtesy of Daniel Galleries

YASUO KUNIYOSHI

Walt Kuhn

Walt Kuhn has seen his Aphrodite with different eyes, under a more novel form. She is not without her ancestry for all that. Titian would have recognized her as Danaë. Manet called her Olympia. Quite recently she has risen anew out of the tempestuous foam in the middle sea of contemporary art. Picasso may have had something to do with helping her ashore. Now she reclines luxuriously upon her divan in the blond wig and tights of a lady from the chorus of a burlesque show. With careful tact the artist has renovated his color, no less than his form. He has excluded everything Venetian. In place of a scheme of tones handed down to us by the Italians he has chosen a gamut appropriate to his own reading of the theme: the right red for the costume, the right green for the trimming of the cloak on which she lies and for the plume in her peroxide hair. Walt Kuhn is an extremely intelligent, thoroughly informed and very clever painter. Americana is a highly delightful canvas. Happily we are not called upon to approach painting with a grave and solemn face, and Kuhn's knowing art, if it does not stir our

deepest sensibilities, is yet capable of affording us unusual pleasure, even satisfaction of a kind.

Peggy Bacon

Who could remain morose in the presence of Peggy Bacon's etchings and drawings? Her humor has a most pleasant flavor, an irresistible charm. She has invented a delicate, feminine world of minute flora and fauna, of infinitesimal squirrels, cats, kittens, mice, spiders, beetles, a world of incidents quaint and laughable. Moreover, it is a world one can revist often without finding that its delight has grown less. That is no doubt because of the taste and delicacy of her manner, the silvery quality of her grays as soft as fur or feathers, the richness of her etched line. Hers is not the greatest art, but within its self-imposed limits it is genuine, refreshing, highly personal art.

Yasuo Kuniyoshi

Yasuo Kuniyoshi's mermaid with the wild and questioning glance, exhibiting her pleasant roundities among the waves, or shaking down her tresses before the strong and silent life-saver, or



LANDSCAPE

Courtesy of Brummer Galleries

BERNARD KARFIOL

basking alone among the shells and sea-flowers on her Island of Happiness is a creature half Japanese, half Early American. In the Self Portrait Kuniyoshi shows himself in the very act of photographing a tree or two of that remarkable land whose sea-coast she inhabits. Several among his oils are devoted to scenes from her daily life. Of these *The Swimmer* most completely satisfies. The restrained gamut of color is effective, and there is sensitiveness in the delicate gradations of tone in the sea, the lighthouse, the sky. In his drawings Kuniyoshi's peculiar sensibility disengages itself yet more completely, drawings full of intense, glossy blacks, dazzling whites and velvety grays. The medium—a combination of ink, pencil and wash—he handles with extreme skill. *The Squash*, *the Peach and Banana*, *the Cucumber in White Vase* and *the Young Mullen* are examples of his method at its best. Very Japanese in spirit is the *Bad Dream*, a fantasy of demons belaboring their vic-

tims in a nightmare landscape. His recent exhibition at the Daniel Galleries, New York, which included the pictures mentioned, was the most satisfying that Kuniyoshi has yet revealed to his New York admirers.

Marines at Durand-Ruel

It was in 1861 that Courbet, passing through a street in Havre, first saw the marines of Boudin in the window of a stationer's shop. "You are a seraph!" he told Boudin with some grandiloquence, detecting the painter's intimacy with the sky, his freshness of observation, his skill in fixing upon a canvas those transitory effects of atmosphere and light which are sometimes supposed to be the inventions of impressionism. There are two little paintings by Boudin on view at the Durand-Ruel Galleries, each full of the simplicity and truth which drew Courbet and Monet and Jongkind and Corot to the study of his works. The two marines by

Monet, Boudin's "pupil and friend," are of a familiar pattern. Have Monet's pigments actually deteriorated, as some maintain? Or have the profounder achievements of certain among his contemporaries dulled the shimmer of his unstable world? Certainly it is not to Monet that one returns a second and a third time after having examined all the paintings on these walls, but to the Seine at Argenteuil by Renoir who never took the pleasant game of divided tones too seriously, yet knew, concerning it, secrets unknown to any of his companions. Degas, who detested impressionism so heartily that he wished a squad of soldiers might be detailed to shoot any person discovered painting by field or river or on the public highway, was quite willing to make one exception. "Renoir," he told Vollard, "can do anything he likes."

British Painter Gentlemen

Hoppner, James Northcote tells us, "frequently remarked that in painting ladies' portraits he used to make as beautiful a face as he could, then give it a likeness to the sitter, working down from this beautiful state until the bystanders should cry out, 'Oh! I see a likeness coming!' Whereupon he then stopped, and never ventured to make it more like." In all probability the portraits of Mrs. Drummond and Lady Langham, still to be seen at the Grand Central Galleries, were painted in this way. And in all likelihood the two ladies were better pleased than had their portraits been painted by Goya, who followed a somewhat different method.

Mrs. Siddons—one might have guessed!—was among Hoppner's first sitters. He was early inspired by an American lady, a Mrs. Wright who had a house in Pall Mall where Doctor Franklin, Mr. Garrick and others were to be met. Mrs. Wright was "celebrated for modelling the human visage in wax and possessed a strong and masculine understanding." Hoppner married her daughter. When the eldest child was christened, Lord Hampden, the godfather, sent "some old and rare Constantia wine" to the banquet which followed. "Private theatricals were given in the evening, when the drawing-room, which was large and happily divided by an arch, was prettily fitted out as a theatre, the piece chosen being *The Fair Penitent*, acted by Mrs. Jordan, Mr. Hoppner taking the part of the gentle Altamont."

"The ladies of Laurence," Hoppner is reputed to have said, "show a gaudy dissoluteness of taste, and sometimes trespass on moral as well as professional, chastity." Belgrave Hoppner was inclined to doubt if his father ever made the remark. "My

father, I daresay, thought Sir Thomas's pictures meretricious, as indeed they were. He was no colorist, and strove to make amends for the want of color in his pictures by a showy arrangement not thought according to true art; but he was a gentleman, as I think my father was allowed to be likewise."

Charles Sheeler

Charles Sheeler's is a cool, cerebral art, all steely perfection, crystalline impersonality and purity of style. In the present exhibition at the Neumann Print Rooms, New York, his method is applied to a large variety of themes. In nearly all of them the subject is more or less an excuse, the point of departure for a scheme of abstractions. His real subject is always spaces, volumes, forms. Hence his pleasure in tree trunks, in naked boughs, in the sails of yachts, in ascending stairways, in skyscrapers seen from above, in the petals of flowers, in syphon bottles, in wine glasses, and old barns and apples and nude thighs. In his handling of these themes there is nothing uncertain, nothing half-achieved. All is sure, conscious, calculated. The forms, beautiful in themselves, are without associations, without literary content. A picture by Sheeler has the clear, sharp, cold beauty of one of our modern machines, the severe impersonality of a mechanical drawing. One suspects that he has striven to express, in his manner no less than in his subjects, the tone and character of our mechanical civilization. Naturally there are pitfalls for a method so fixed, an execution so exquisite; one wonders what future there can be for an art already so fully developed. It contains, even now, a hint of the precious.

Ryder at the Sherman Studio

Nearly every phase of Ryder's activity is represented in the fifteen paintings at the Sherman Studio. *The Road of Life*, *the Dance of the Nymphs*, *Arcadia*, *the Spirit of Autumn*, *Ophelia* and *the Arab Camp* belong to the series of ideal landscapes peopled with ideal figures. *The Barn* and *the Landscape with Sheep* take their place among the scenes of country and farm. *The Wreck*, *the Sunset at Sea*, *the Moonrise at Sea* and *the Marine with Full Moon* are nocturnes composed on his favorite themes: a dark sea, a cloud, a flying sail against the moon. There is an interesting *Self-Portrait of the artist in youth*. Not all of these fifteen paintings represent the best of Ryder, yet everything by Ryder has a touch of his genius. Again, two or three of the marines bear comparison with the better known examples. In nearly all of



NUDE
Courtesy of Rehn Galleries

EUGENE SPEICHER

them the paint has that gem-like quality, that light and fire and inner brilliance which constitutes in part the miracle of his work.

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Over the bookshop at 471 Fifth Avenue there is a lively, uneven show, chiefly of water colors, by twenty artists. While a few of the painters are ill at ease in the medium, the exhibition contains little that is commonplace. Most of the works shown require no apology. The etchings by Miller possess his usual distinction. The drawings of Adelaide Lawson have charm and individuality. Katherine Schmidt is one of the most gifted of our younger painters. John Dos Passos expresses a brilliant and zestful temperament in a highly personal style. Grossman's color is quite subtly orchestrated. Fiene has full command of an excellent technique. Martha Ryther, Gus Mager, Wood Gaylor and David Morrison contribute admirable examples of their several styles. The five pieces of sculpture by

Robert Laurent and Ely, though they are not placed to advantage, add materially to the interest of the exhibition. Messrs. Hemilbaugh and Browne have wisely shown no "literary" paintings.

The Whitney Studio Club

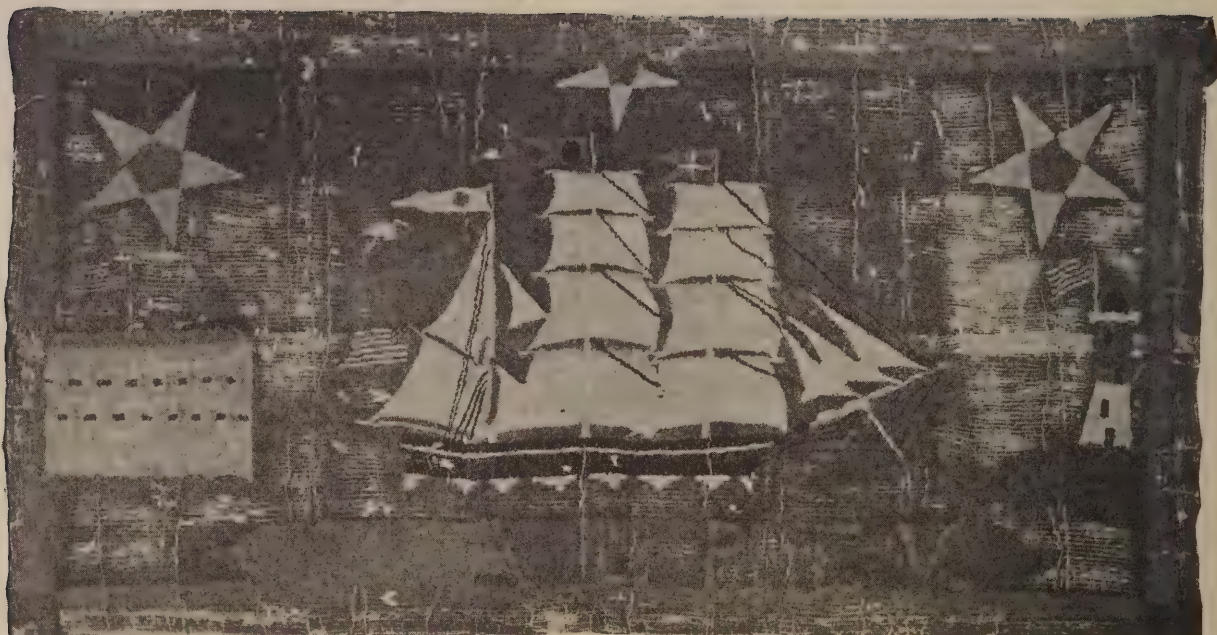
Fresh and stimulating painting is always to be seen at the Whitney Studio Club. The young painters who exhibit there, all concerned with the more serious problems of their art, are never solemn. A slight family resemblance between some of them does not affect the more individual. At the present moment Gerrit Hondius and Henry Mattson, two interestingly contrasted artists, represent the group. Mr. Hondius discovers excellent themes in city streets, back yards and interiors. Mr. Mattson in white churches among trees, country roads, telegraph poles and bare trees in the snow. Hondius, interested in construction, cares less for beauty of paint. Mattson, preferring simpler arrangements, seeks a fine quality of pigment.



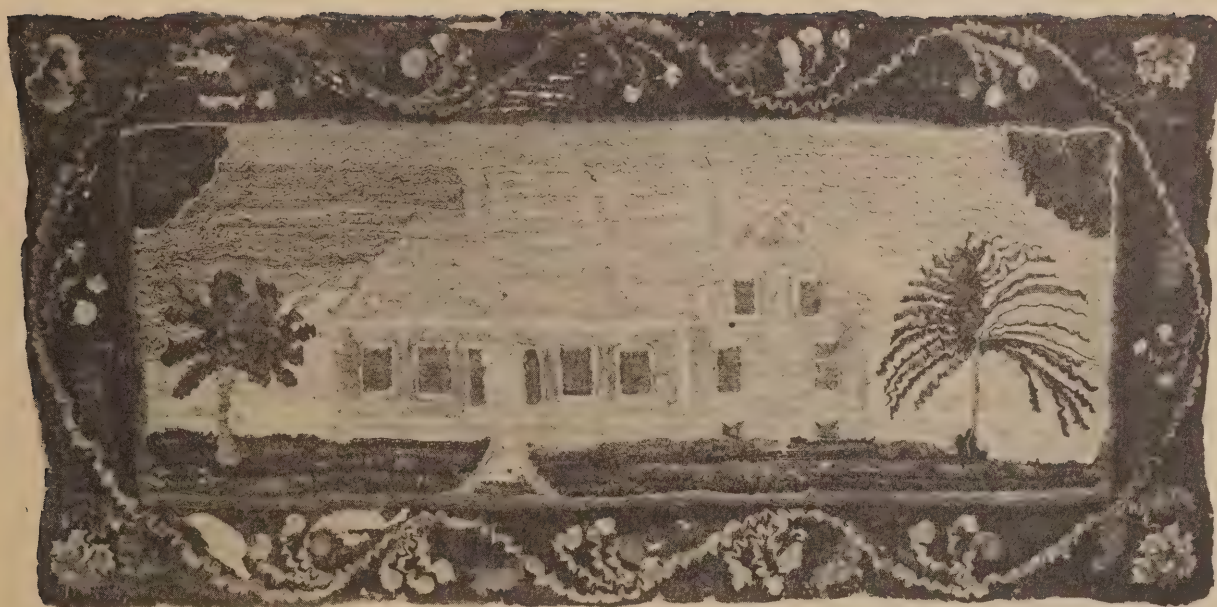
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IMPRESSIONS AND COMMENTS: Third (and Final) Series (1920-1923). By HAVELOCK ELLIS. Boston and New York: Houghton Mifflin Company, 1924. (\$3.00.)

ALL that Havelock Ellis writes on the subject of art, life and æsthetic sensibility is worthy of attention. Even though at times we may feel that his taste in art has been formed at a period which does not seem to us as important as it once did, we are made to realize afresh that after all the external object, or work of art, that stimulates this inner activity is not of such vital importance as the truth that we may be sensitive to the beauty of human expression wherever we find it. "Beauty is a goddess I have worshipped," confesses Havelock Ellis, "sometimes in the unlikeliest places, perhaps even where none else saw her, and she has given wine to my brain, and oil to my heart, and wings to my feet over the stoniest path. No doubt the herd will trample down my shrine some day, yet still worshipping Beauty, even without knowing it."

There is nothing snobbish in his attitude. Ellis goes on enjoying art. He picks up the earliest volumes of *Once a Week*, which began in 1859; discovers therein the engravings of Millais, Poynter, Hunt, Sandys, Fred Walker; and expresses his delight in these forgotten men so eloquently that he drives us to the library to look them up again! And he forces us to the resolution of reading the *historiettes* of the delightful Tallemant des Réaux.

Reverent as he is toward the living past, bitter as he is to the deadly elements of this present benighted age, Havelock Ellis possesses always the power of æsthetic receptivity. It is the eternal newness, the eternal immediacy of beauty that interests him. Thus in one notable message he writes:

"It is only beauty that counts, and beauty can never be a mere counter because it is always eternally new. The great artist is forever enlarging the scope of human art and embracing things with love that have never been known in art before. He can only do that by making them beautiful, and the would-be artist who brings into his work things that are ugly, and remain just as ugly after he has touched them, is nothing in the world."

To Havelock Ellis it seems that æsthetic sensibility is most easily examined in painting because it is here most clearly marked. Speaking of the changes in taste he notes of Vermeer: "Today every picture of his seems exquisitely beautiful even to people who know nothing of painting; yet till a

few years ago his name was scarcely mentioned. It is even the same with Italian masters who of all are the most popular. . . . No painter, for instance, seems more obviously attractive than Botticelli, and yet before the days of Ruskin he was merely one in an indistinguishable and little-noted crowd. So also with Carpaccio . . ." He points out the continual emergence at some moment of a new widespread general sensibility to some neglected phase of art. ". . . This intuitive revelation to æsthetic sensibility of a painter's special view of the world is really of the nature of religious conversion. It is as explicable as that, no doubt, but no more explicable. And the more clearly one realizes that fact the more clearly one understands the solid reality of mysticism as at once the essence of religion and the supreme manifestation of æsthetic sensibility. If we could use that once ridiculed term 'æsthete' seriously, one might say that the Mystic is the æsthete of the Universe."

A LOITERER IN LONDON. By HELEN W. HENDERSON. New York: George H. Doran Company, 1924. (\$5.00.)

MANY books have been written about London and many will yet be written. Miss Henderson's work seems to be designed to remind those who know London of the variety of her streets and the beauty, interest, history and individuality of her "quarters": Soho, The Adelphi, The Inns of Court, The Hammersmith Riverside, Piccadilly, Tower Hill and many other parts, each with as much individual character as many another whole town. It has been a pleasure to our author to show how all these parts unite, intermingle and together give the sense of a complete whole. The book is in no sense a guide book; it flows easily from one subject to another, uniting those that have especial interest for Miss Henderson, much as in reality they unite in the great town of London and give to it one identity. I have said the book is best suited to those who know London already, but this I must qualify, for any one who is visiting this city for the first time will find in it enough of interest to lead him pleasantly on his way from one point of the city to another. But such a one I would advise to have a map of London at his side so that he may realize as he reads the physical relationship of the districts Miss Henderson has described. It is indeed a pity that no map was included in the book. I venture to suggest that in a second edition a plan

be added—not a reproduction of the ordnance map, but one drawn by hand with little pictures in the manner of the seventeenth century, to suggest the essential form of the buildings described.

Miss Henderson pays high compliment to London when she writes that innumerable people who have never been in this city look upon it as "home." I can believe that this is so, though I, being a Londoner, should never have dared to make such a boast. We may well regret the changes that take place in the appearance of the streets, we may wish we had known the City when Dickens lived, but for all the changes London continues to gain the love of a great number of people in addition to those of us who live there.

I do not advise those who read this book to accept as final Miss Henderson's dicta about architecture. Indeed, I must protest at her slighting reference to Somerset House, The British Museum and the Houses of Parliament, but I am proud to support her view that The National Gallery is a pleasure to see. The reader will not be bored by formidable learning nor with careless inaccuracy, but he will enjoy a friendly account of London, written by one who makes sensitive response to what she has seen and learned about it.

There are omissions, as indeed there must be when a town so great and so old is being described. Even some of those "quarters" I mentioned above are not referred to, but these omissions do not prevent Miss Henderson from giving truly the "atmosphere" and "color" of the place. The book contains some hundred illustrations, all well chosen, and among this great number there is hardly one which has become tiring from constant reproduction. I enjoyed the volume and would be glad to share my enjoyment with others.

A. R. POWYS.

AMERICAN PEWTER. By J. B. KERFOOT. With Illustrations from Photographs by the Author of Specimens in His Own Collection. Boston and New York: Houghton Mifflin Company, 1924. (\$15.00.)

JOHN Barrett Kerfoot, who in 1918 relinquished the less exciting pleasures of book-reviewing for the greater adventure of hunting American antiques, and the more remunerative one—at least so we hope—of dealing in them, has after two years of arduous labor brought out this heavily impressive volume on American pewter. The reformed reviewer of books for that sprightly

weekly *Life* treats pewter and the psychology of the collector in general with habitual and expected vivacity; in fact, his liveliness at times becomes tiresome to any reader who is more interested in pewter than in Mr. Kerfoot or his collection. From the standpoint of the lover of old pewter, the best part of the book is undoubtedly his well-documented sketch of its historical background in this country. It is significant to read that pewter was a comparatively late importation into the American colonies, that it was not used previous to 1750; and that American pewter as it is known and sought for by collectors today dates approximately from the days of the American Revolution.

Three hundred specimens are represented in the handsome illustrations. It is a distinct disappointment, however, to find that Mr. Kerfoot has limited these illustrations to his own collection. It is regrettable that this connoisseur was not more hospitable in his choice, that he did not see fit to include in this book some of the more notable collections in this country, as, for instance, some of the beautiful specimens in the possession of the Wadsworth Athenaeum of Hartford, Connecticut. A less sympathetic critic might characterize this as one dealing exclusively with the collection of the genial proprietor of "The House with the Brick Wall," in Freehold, New Jersey.

COSTUME AND FASHION: The Evolution of European Dress Through the Earlier Ages. By HERBERT NORRIS. New York: E. P. Dutton & Company, 1925. (\$10.00.)

THE aim of the author is to give us a complete, accurate and chronological study of costumes and fashions from the early Stone Age down through the eleventh century of the Christian era. Not content with this Herculean task of erudition and archæology, Mr. Norris has become his own illustrator, contributing no less than seventeen color-plates and innumerable sketches in black and white. We may praise his diligence and commend his scholarship, but in these days when we may read the profound and sprightly Colette herself on the philosophy of fashions, when we may gaze at fashion plates new and old devised by true artists, it is quite impossible to muster up any enthusiasm for Herbert Norris's stodgy, late Victorian color-plates, or his unimaginative efforts to reconstruct the costumes and fashions of a remote past. The publication of this book is an anachronism. It is not only pre-Bakst; it would have been *passé* in the 'nineties.

POSTSCRIPTS

GAUGUIN married a young Danish woman, Mette-Sophie Gad. Three of their children are still living. The eldest, Emile, is an engineer. He lives, they say, in Philadelphia. Jean-René, born in 1881, has become a Danish sculptor. The youngest is the Norwegian Paul, or Pola * * * * Pola announces his intention of publishing a collection of fifty letters written by Paul Gauguin to his wife. They are both bitter and tender, and will reveal a heretofore unknown Gauguin, a man who suffered much because he wanted news from home. Madame Gauguin was not a good letter-writer, says her son. Her replies were short and dry. The Gauguins separated in 1885. Madame Gauguin died in 1921. *Gauguin Intime* is the title of the book to be published by Pola Gauguin, who is piously attached to the memory of his famous father. * * * For the Exposition of Decorative and Industrial Arts, to be inaugurated in April, the artist decorators of France will collaborate in the construction and decoration of an ideal French embassy. The Exposition will be opened to the public in April, though a delay is quite possible. * * * Guerilla warfare has broken out again in the neighborhood of the Dome and the Rotonde. M. Marcel Hiver, editor of a new journal CAP (*critique—art—philosophie*) has been using the tactics of the late Arthur Craven. He attacks cubism and cubists; would suppress Picasso, Marcoussis, Leger, Gleizes, Metzinger, Gris, Lipschitz, Kisling and their champions, Waldemar George, Raynal and André Salmon. There have been encounters and fisticuffs, and indignant demands that M. Marcel Hiver be brought before a tribunal of justice. * * * At last Marseilles, Daumier's "home town," has honored with a retrospective exposition the memory of this great artist. It was organized at the Galerie Dautelle by M. Carlo Rim. Paintings, sculptures, drawings, carefully chosen, showed the diverse aspects of the powerful, bitter and ironic genius of Daumier. * * * Futurism is not yet dead. Marinetti was recently honored in a great national manifestation in Milan. Mussolini was not there but sent a telegram declaring that he was "present in thought." There is something of Marinetti in Mussolini, something of Futurism in Fascism. Perhaps it is nothing but good old-fashioned bombast. * * * The new galleries of Bernheim-Jeune, 83, Faubourg St. Honoré, have

been opened with an exhibition of drawings by Henri-Matisse and water-colors by Cross and Signac. * * * At Madame Druet's in the rue Royale, a group of artists of the younger generation have been exhibiting. Some of the pictures suggested a mot that has been going the rounds: "Of all those who make Braques, it is still Georges Braque who makes them best." Braque is a master, writes one critic, but why try to reflect him with infantile fervor? * * * That lone wolf of French letters, Maurice Boissard (or Paul Léautaud) is looking for a publisher. He would like to bring out his memoirs. I hope he finds one. I would rather read Léautaud-Boissard than Proust. Fortunately "*le Petit Ami*" which has long been out of print, is to be republished. * * * One publisher to whom M. Boissard showed his memoirs returned them very swiftly: "I don't want to go to prison," he exclaimed. "*Vous avez la dent trop dure.*" (You have the tooth too hard.) Perhaps he was right; but most writers have the tooth too soft, have they not? * * * The N. R. F. is about to publish *La Revue Juive*. On the directing committee: Albert Einstein, Sigmund Freud, George Brandes, Chaim Weizmann. The editor: Albert Cohen. Contributors: Israel Zangwill, André Spire, Jacques de Lacretelle, Paul Morand, Max Jacob, Sigmund Freud, Benjamin Crémieux, Pierre Benoit, Darius Milhaud, Jules Romains, Sir Herbert Samuel, Stefan Zweig. * * * M. Marcel Achard has written an amusing "war" play, recently produced at the Champs-Élysées. It is a sort of revue-operetta, Aristophanic in its satire. Into an anecdote, into a song, M. Achard crams a whole world of truth. His wit has wings. His points are emphasized by the delicate witty music composed by Georges Auric. The leading rôle is played by Louis Jouvet, who won his first great success with Copeau in New York. M. Jouvet is not, unfortunately, at his best in the rôle of Marlborough. For the play is named *Marlborough s'en va-t-en guerre*. M. Achard's play is nothing like What Price Glory. It is so infinitely more devastating! * * * "Any subject, any model, any part of the human body that any artist draws without passion, without intense pleasure, is sterile and fatally false work. Color should express the joy of the eyes." Such was the creed of the late Leon Bakst.

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Max Weingarden, White Bldg.

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The Post Office News Co., 31 W. Monroe St.
Walden Book Shop, 307 Plymouth Ct.

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Richard Laukhuff's Book Store, 40 Taylor Arcade.

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McClelland & Co., 26 N. High St.

DENVER, COLO.

Herrick Book Co., 934 15th St.
H. R. Meininger, 409 16th St.

DES MOINES, IOWA.

Fidler & Pearlman, 511 Grand Ave.
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DETROIT, MICH.

Wm. O'Leary, Fine Arts, 2540 Woodward Ave.
J. V. Sheehan & Co., 1550 Woodward Ave.
The Book Nook, 4650 Woodward, at Forest.

HOLLYWOOD, CALIF.

Miss Unity Pegues, 6520 Hollywood Blvd.

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F. H. Kamps, 722 So. Figueroa St.
Natick Book Store, 104 W. 1st St.
The Print Rooms, 1748 Sycamore Ave.

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MILWAUKEE, WIS.

Hampel's Book Shop, 211 Wells St.

MINNEAPOLIS, MINN.

Mabel Ulrich's Bookshop, 71 So. 12th St.

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Monterey News Agency, Alvarado St.

NEW ORLEANS, LA.

Wallace, 105 Royal St.

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Belgorod, Sixth Ave. and 11th St.
Brentano's Fifth Ave., at 27th St.
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Columbia University Press Book Store, 2960 B'way and 116th St.
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I. Ginsburg, 75 West 9th St.
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Hanfstaengl, 153 West 57th St.
Jimmie Higgins, 127 University Pl.
Holliday Book Shop, 10 West 47th St.
Hotel Brevoort, Fifth Ave., at 8th St.
Montross Gallery, 550 Fifth Ave.
Penguin Book Shop, 39 W. 8th St.
S. Slesinger, Hotel Ansonia, 73rd & Broadway.
Sunwise Turn, Inc., 51 E. 44th St.
Times Building, Basement.
Twin Arts Shop, 44 E. 59th St.
Wanamaker's, Broadway, at 9th St.
Washington Sq. Book Shop, 27 W. 8th St.
Weyhe, 794 Lexington Ave.
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John W. Graham & Co.

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